

BOB DYLAN 2 ANTHOLOGY

50 MORE SONGS FROM THE PEN OF ONE OF THIS GENERATION'S MOST DISTINCT AND ELOQUENT VOICES.
ARRANGED FOR PIANO/VOCAL WITH CHORD DIAGRAMS AND FULL LYRICS.



BOB DYLAN
ANTHOLOGY 2

FRONT AND BACK COVER PHOTOS BY KEN REGAN/CAMERA 5

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ABSOLUTELY SWEET MARIE

WORDS AND MUSIC BY BOB DYLAN

Moderately, with a beat

D
 xx0

G
 x000

A7
 x0

D
 xx0

G
 x000

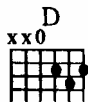
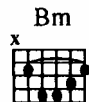
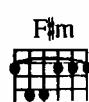
D
 xx0

Well, your rail - road gate, - you know I just can't jump -
 it. Some-times it gets - so hard, you see. -

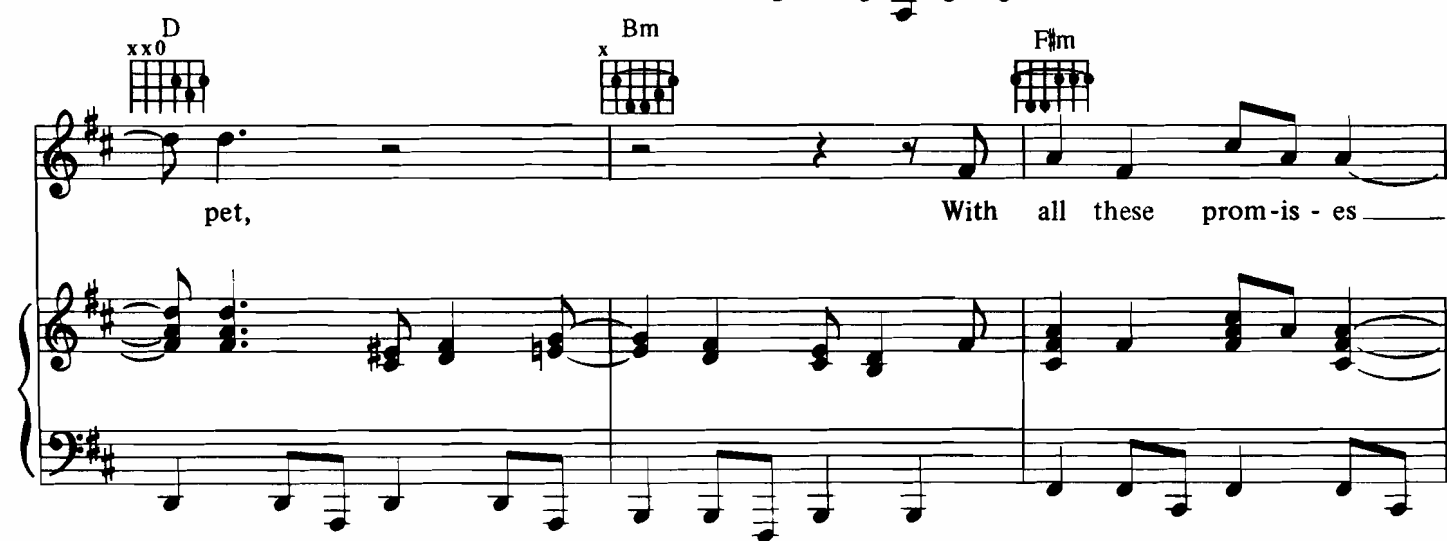
A7  D  G  A7 

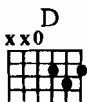
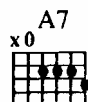
I'm just sit-ting here_ beat-ing on my trum-



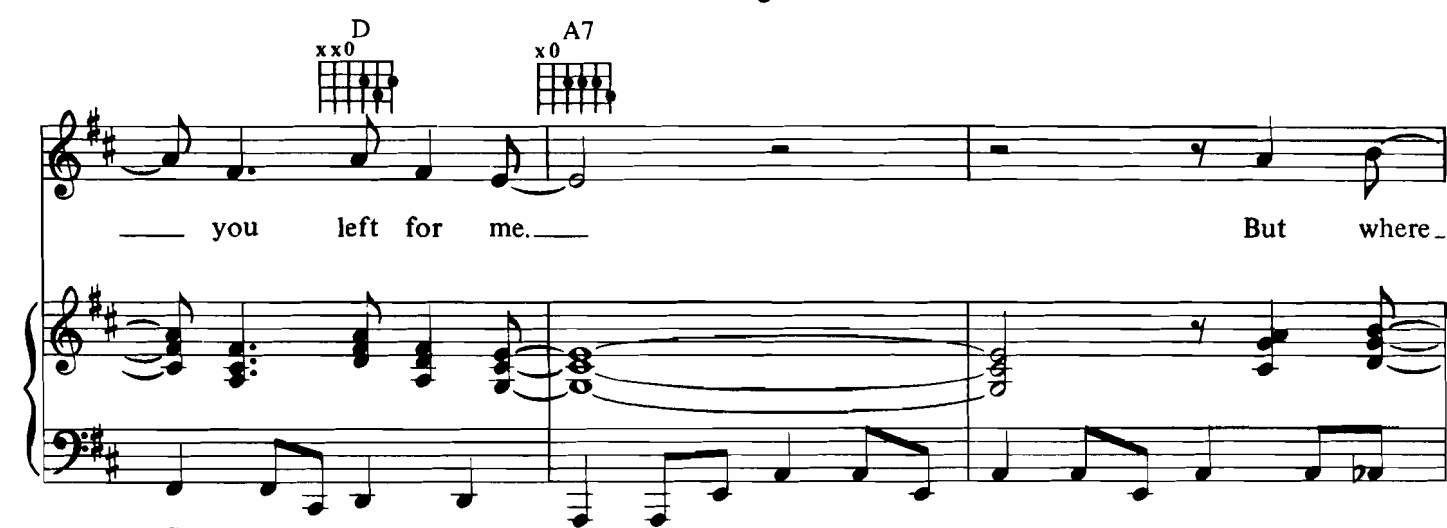
D  Bm  F#m 

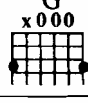
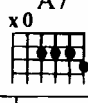
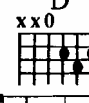
pet, With all these prom-is - es



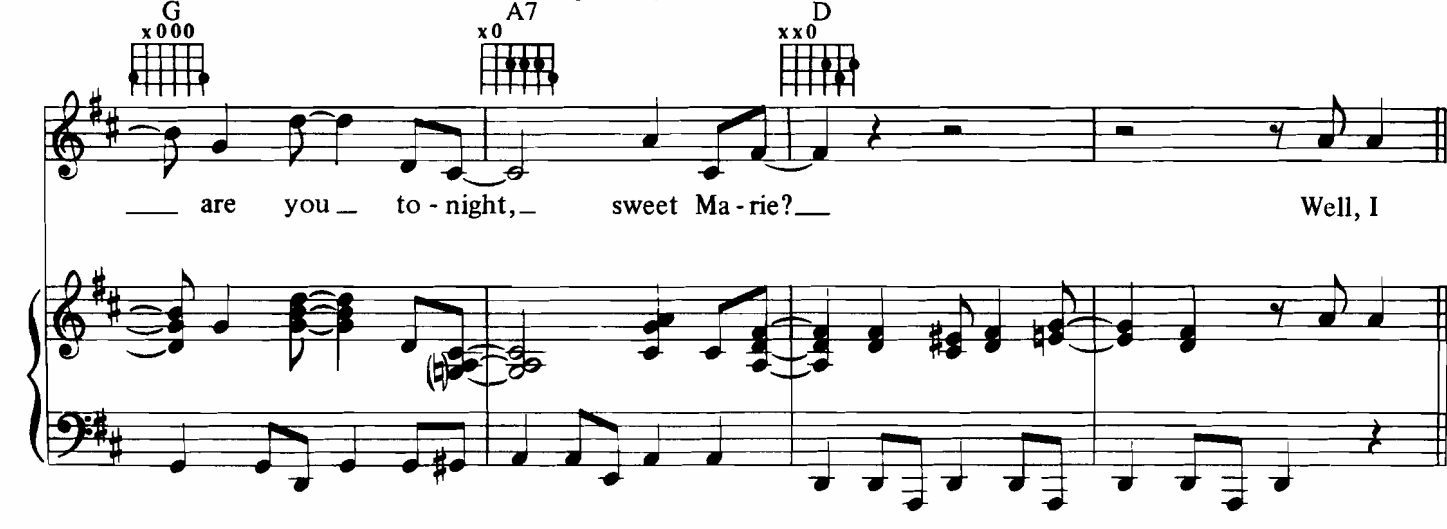
D  A7 

— you left for me. — But where_



G  A7  D 

— are you — to - night, — sweet Ma - rie? — Well, I



D
xx0

G
x000

A7
x0

D
xx0

wait - ed for you —
jail

when I was half — sick.
when all my mail showed

G
x000

D
xx0

Yes, I wait - ed for you —
That a man can't give his —

when you hat - ed
ad - dress out to bad com - pa -

A7
x0

D
xx0

me.
ny,

Well, — I wait - ed for you —
And now I stand here

G
x000

A7
x0

D
xx0

Bm
x

in - side of the fro - zen traf - fic
look - in' at your yel - low rail - road

When you
In the

F#m D A7 To Coda

knew I had some oth-er place to be. Now, where.
ru - ins of your bal - co - ny, Won-d'ring where.

G A7 D

— are you — to-night, sweet — Ma-rie? Well,

Bb D

an - y - bod - y can be just like me, ob - vious -
know how it hap-pened, But the riv - er - boat cap - tain, he knows my

Bb

ly, fate, But then, now a - gain, — not too man - y can be like you, —
But ev - 'ry - bod - y else, e - ven your - self, They're just

D



A7



D



gon-na for - tu-nate-ly.
have_ to wait.—

Well, six white hors - es
Well, I got the fe - ver

G



A7



D



G



that you did prom - ise
down in my pock - ets,

Were fi-n'lly de - liv-ered down-
The Per-sian drunk-

D



A7



to the pen - i - ten - tia - ry.
ard, he fol-lows me.

But to
Yes, I can

D



G






A7



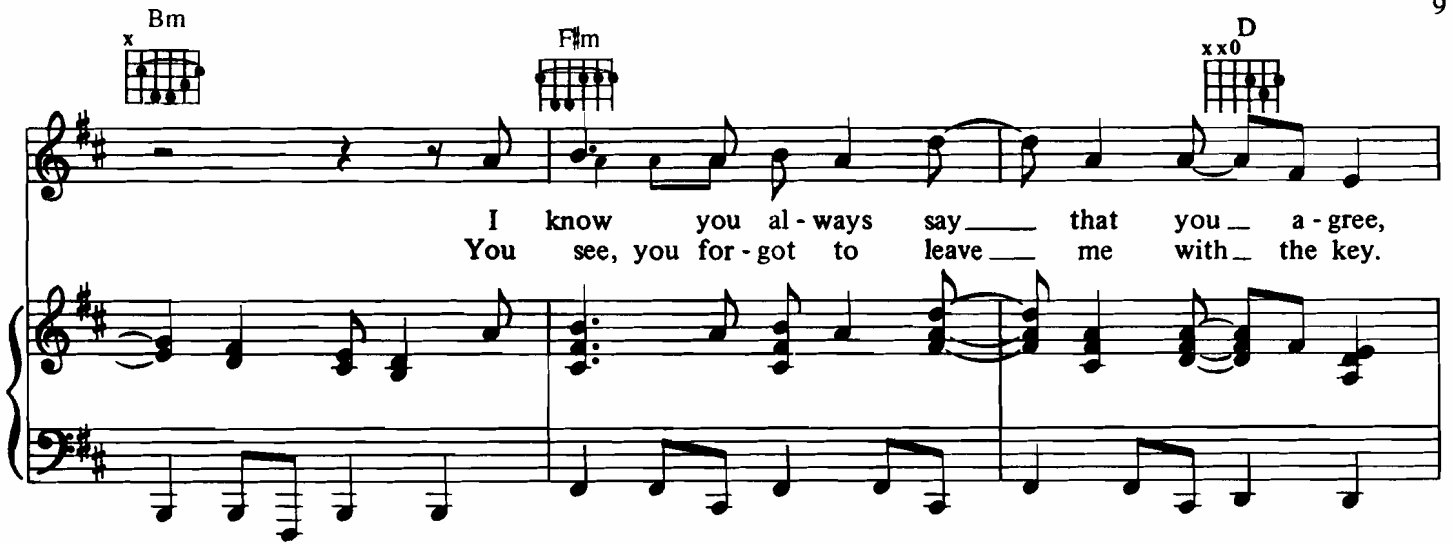
D



live out - side the law, you must_ be hon - est.
take him_ to your house, but I can't un - lock_ it.

Bm  F#m  D 

I know you al-ways say — that you a-gree,
 You see, you for-got to leave — me with — the key.



A7  G  A7 

But where are you to-night, — sweet Ma-rie? —
 Oh, where are you to-night, — sweet Ma-rie? —



D 

1. Well, I don't
 2. Now, — I been in

D. S. al Coda 



Coda  G  A7  D 

— you are to-night, sweet — Ma-rie.

Repeat and fade



BOOTS OF SPANISH LEATHER

WORDS AND MUSIC BY BOB DYLAN

Slowly

The piano introduction is in 3/4 time with a key signature of two sharps (F# and C#). It features a steady bass line in the left hand and a more melodic line in the right hand. The tempo is marked 'Slowly' and the dynamics are 'mf'.

Refrain

The Refrain section includes four guitar chord diagrams: A, C#m, D, and A. The lyrics are: "1. Oh I'm sail - in' a - way my_ own true love, I'm sail - in' a -". The piano accompaniment continues with the same bass line as the introduction, with dynamics marked 'mp'.

The final line of the song features a guitar chord diagram for the A chord. The lyrics are: "way in the morn - ing. _____ Is there some-thing I can send you from a -". The piano accompaniment continues with the same bass line as the introduction, with dynamics marked 'mp'.

D A C#m E D A *Repeat 8 times*

cross the sea, From the place that I'll be land - ing?

2. No there's nothin' you can send me my own true love,
There's nothin' I wish to be ownin',
just carry yourself back to me unspoiled,
From across that lonesome ocean.
3. Oh, but I just thought you might long want something fine
Made of silver or of golden,
Either from the mountains of Madrid
Or from the coast of Barcelona.
4. Oh but if I had the stars from the darkest night
And the diamonds from the deepest ocean,
I'd forsake them all for your sweet kiss
For that's all I'm wishin' to be ownin'.
5. That I might be gone a long ole time
And it's only that I'm askin',
Is there somethin' I can send you to remember me by
To make your time more easy passin'.
6. Oh how can, how can you ask me again,
It only brings me sorrow,
The same thing I want from you today
I would want again tomorrow.
7. I got a letter on a lonesome day,
It was from her ship a-sailin'
Saying I don't know when I'll be comin' back again,
It depends on how I'm a-feelin'.
8. Well, if you my love must think that-a-way,
I'm sure your mind is roamin',
I'm sure your heart is not with me,
But with the country to where you're goin'.
9. So take heed, take heed of the western wind,
Take heed of the stormy weather,
And yes, there's something you can send back to me,
Spanish boots of Spanish leather.

CHIMES OF FREEDOM

WORDS AND MUSIC BY BOB DYLAN

Medium bright

mf (L.H.)

The piano introduction consists of two staves in 3/4 time. The right hand plays a series of chords: F major, C major, F major, C major, F major, C major, F major, C major. The left hand plays a simple bass line with quarter notes.

1. Far be - tween sun - down's fin - ish an' mid - night's

The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves. The lyrics are: "1. Far be - tween sun - down's fin - ish an' mid - night's".


bro - ken toll We ducked in - side the door - way

The vocal line continues with the lyrics: "bro - ken toll We ducked in - side the door - way".


thun - der crash - ing. As ma - jes - tic

The vocal line concludes with the lyrics: "thun - der crash - ing. As ma - jes - tic".

F C F C



bells of bolts _____ struck sha - dows in the sounds _____



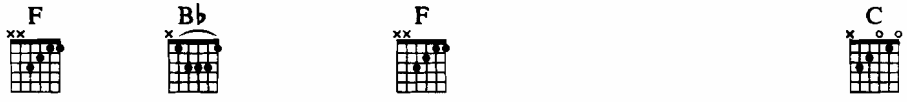
F C7




_____ Seem - ing to be the chimes of free - dom




F Bb F C




flash - ing. _____ Flash - ing for the



F



war - ri - ors _____ whose strength is not to fight, _____





Flash - ing for the ref - u - gees _____ on the un - armed road of



flight _____ An' for each an' ev - 'ry un - der - dog



sol - dier in the night _____ An' we gazed up - on the



D.S. (five times)

chimes of free - dom flash - ing. _____

2. In the city's melted furnace, unexpectedly we watched
 With faces hidden while the walls were tightening,
 As the echo of the wedding bells before the blowin' rain
 Dissolved into the bells of the lightning.
 Tolling for the rebel, tolling for the rake,
 Tolling for the luckless, the abandoned an' forsaked,
 Tolling for the outcast, burnin' constantly at stake
 An' we gazed upon the chimes of freedom flashing.

3. Thru the mad mystic hammering of the wild ripping hail
 The sky cracked its poems in naked wonder
 That the clinging of the church bells blew far into the breeze
 Leaving only bells of lightning and its thunder
 Striking for the gentle, striking for the kind,
 Striking for the guardians and protectors of the mind
 An' the unpawned painter behind beyond his rightful time
 An' we gazed upon the chimes of freedom flashing.

4. Thru the wild cathedral evening the rain unraveled tales
 For the disrobed faceless forms of no position
 Tolling for the tongues with no place to bring their thoughts
 All down in taken for granted situations
 Tolling for the deaf an' blind, tolling for the mute,
 Tolling for the mistreated, mateless mother, the mistitled prostitute
 For the misdemeanor outlaw chased an' cheated by pursuit
 An' we gazed upon the chimes of freedom flashing.

5. Even tho a cloud's white curtain in a far off corner flashed
 An' the hypnotic splattered mist was slowly lifting
 Electric light still struck like arrows fired but for the ones
 Condemned to drift or else be kept from drifting
 Tolling for the searching ones, on their speechless seeking trail
 For the lonesome hearted lovers, with too personal a tale
 An' for each unharmed gentle soul misplaced inside a jail
 An' we gazed upon the chimes of freedom flashing.

6. Starry eyed an' laughing as I recall when we were caught
 Trapped by no track of hours for they hanged suspended
 As we listened one last time an' we watched with one last look
 Spellbound an' swallowed till the tolling ended
 Tolling for the aching ones whose wounds cannot be nursed
 For the countless confused, accused, misused, stung out ones an' worse
 An' for every hung up person in the whole wide universe
 An' we gazed upon the chimes of freedom flashing.

CHANGING OF THE GUARDS

WORDS AND MUSIC BY BOB DYLAN

Moderately

G C/G G D

1. Six - teen

Em Am C G/D

years, six - teen ban - ners u -

D Em

nit - ed o - ver the field where the

C D Em

good shep-herd grieves... Des-per-ate men,

Am C G/D D

des-per-ate wom-en di-vid-ed, spread-ing their wings

Em C D

'neath the fall-ing

G D Em Am C

leaves. 2. For-tune calls. I stepped

G/D D

forth from the shad - ows to the mar - ket place;—

Em C

mer-chants and thieves hun - gry for pow -

D Em Am C

er, my last deal gone down. She's smell - ing

G/D D Em

sweet like the mead-ows where she was born,—

C D G C

on mid-sum-mer's eve — near — the tow'r. —

G/B D C G/B D C

G/B D C D

G D/G C/G 1. - 4. G D 5. G

3. The cold - blood - ed

3. The cold-blooded moon;
 The captain waits above the celebration,
 Sending his thoughts to a beloved maid
 Whose ebony face is beyond communication,
 The captain is down but still believing that his love will be repaid.
4. They shaved her head.
 She was torn between Jupiter and Apollo.
 A messenger arrived with a black nightingale.
 I seen her on the stairs and I couldn't help but follow,
 Follow her down past the fountain where they lifted her veil.
5. I stumbled to my feet,
 I rode past destruction in the ditches
 With the stitches still mending 'neath a heart-shaped tattoo.
 Renegade priests and treacherous young witches
 Were handing out the flowers that I'd given to you.
6. The palace of mirrors
 Where dog soldiers are reflected;
 The endless road and the wailing of chimes;
 The empty rooms where her memory is protected,
 Where the angels' voices whisper to the souls of previous times.
7. She wakes him up
 Forty-eight hours later; the sun is breaking
 Near broken chains, mountain laurel and rolling rocks.
 She's begging to know what measures he now will be taking.
 He's pulling her down and she's clutching onto his long golden locks.
8. "Gentlemen," he said,
 "I don't need your organization. I've shined your shoes,
 I've moved your mountains and marked your cards.
 But Eden is burning. Either brace yourself for elimination,
 Or else your hearts must have the courage for the changing of the guards."
9. Peace will come
 With tranquility and splendor on the wheels of fire,
 But will bring us no reward than her false idols fall,
 And cruel death surrenders with its pale ghost retreating
 Between the King and the Queen of Swords.
10. *Instrumental*

DEAR LANDLORD

WORDS AND MUSIC BY BOB DYLAN

Moderately slow

The piano introduction consists of two staves in 4/4 time with a 12/8 feel. The right hand features a melody of eighth notes with triplets, while the left hand plays a bass line of eighth notes with triplets. The dynamic marking is *mf*.

C
x 0 0 0 3 3

Dear land - lord, —

The first vocal line and piano accompaniment for the first phrase. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The time signature is 4/4 with a 12/8 feel. The dynamic marking is *mf*.

E7
0 2 0 0 3 3

Please don't — put a price on my soul,

The second vocal line and piano accompaniment for the second phrase. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The time signature is 4/4 with a 12/8 feel.

Am
x 0 2 2 3 3

Am/G
x 0 2 2 3 3

My bur - den is heav - y, —

The third vocal line and piano accompaniment for the third phrase. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The time signature is 4/4 with a 12/8 feel.





My dreams are be - yond _____ con - trol. _____

When that steam - boat whis - tle

blows, I'm gon - na give you all I got to

give, _____ And I do hope you re -






ceive it well, de-pend-in' on the way you feel that you

live.

1. N.C. 2.

Additional lyrics

2. Dear landlord,
 Please heed these words that I speak,
 I know you've suffered much,
 But in this you are not so unique.
 All of us at times we might work too hard
 To have it too fast and too much,
 And anyone can fill his life up with things he can see,
 But he just cannot touch.

3. Dear landlord,
 Please don't dismiss my case,
 I'm not about to argue
 I'm not about to move to no other place.
 Now each of us has his own special gift,
 And you know this was meant to be true,
 And if you don't underestimate me,
 I won't underestimate you.

DESOLATION ROW

WORDS AND MUSIC BY BOB DYLAN

Slowly with a steady beat

The piano introduction consists of two staves. The right hand starts with a melody in D major, marked *mf*. The left hand provides a steady bass line. The piece is in 4/4 time.

D G

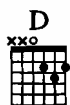
They're sell-ing post-cards of the hang-ing ————— They're paint-ing the pass-ports

The piano accompaniment continues with the same steady bass line and harmonic support for the vocal line.

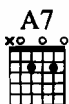
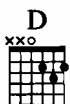
D A7 G

brown ————— The beau-ty par-lor's filled with sail-ors ————— The cir-cus is in town.

The piano accompaniment continues with the same steady bass line and harmonic support for the vocal line.



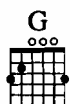
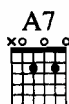
Here comes the blind com-mis-sion-er — They've got him in a



trance — One hand is tied to the tight-rope walk-er — The oth-er is in his pants —



And the ri-ot squad they're rest-less — They need some-where to go — As



La-dy and I look out to-night From Des-o-la-tion Row —

repeat nine times

Additional lyrics

2. Cinderella, she seems so easy
 "It takes one to know one," she smiles
 And then puts her hands in her back pocket
 Bette Davis style
 And in comes Romeo, he's moaning
 "You belong to Me I Believe"
 And someone says, "You're in the wrong place, my friend
 You'd better leave"
 And the only sound that's left
 After the ambulances go
 Is Cinderella sweeping up
 On Desolation Row
4. Now Ophelia, she's 'neath the window
 For her I feel so afraid
 On her twenty-second birthday
 She already is an old maid
 To her, death is quite romantic
 She wears an iron vest
 Her profession's her religion
 Her sin is her lifelessness
 And though her eyes are fixed upon
 Noah's great rainbow
 She spends her time peeking
 Into Desolation Row
6. Doctor Filth, he keeps his world
 Inside of a leather cup
 But all his sexless patient
 They're trying to blow it up
 Now his nurse, some local loser
 She's in charge of the cyanide hole
 And she also keeps the cards that read
 "Have Mercy on His Soul"
 They all play on penny whistles
 You can hear them blow
 If you lean your head out far enough
 From Desolation Row
8. Now at midnight all the agents
 And the super human crew
 Come out and round up everyone
 That know more than they do
 Then they bring them to the factory
 Where the heart-attack machine
 Is strapped across their shoulders
 And then the kerosene
 Is brought down from the castles
 By insurance men who go
 Check to see that nobody is escaping
 To Desolation Row
3. Now the moon is almost hidden
 The stars are beginning to hide
 The fortune telling lady
 Has even taken all her things inside
 All except for Cain and Abel
 And the hunchback of Notre Dame
 Everybody is making love
 Or else expecting rain
 And the Good Samaritan, he's dressing
 He's getting ready for the show
 He's going to the carnival tonight
 On Desolation Row
5. Einstein, disguised as Robin Hood
 With his memories in a trunk
 Passed this way an hour ago
 With his friend, a jealous monk
 He looked so immaculately frightful
 As he bummed a cigarette
 Then he went off sniffing drain pipes
 And reciting the alphabet
 Now you would not think to look at him
 But he was famous long ago
 For playing the electric violin
 On Desolation Row
7. Across the street they've nailed the curtains
 They're getting ready for the feast
 The Phantom of the Opera
 A perfect image of a priest
 They're spoon feeding Casanova
 To get him to feel more assured
 Then they'll kill him with self-confidence
 After poisoning him with words
 And the Phantom's shouting to skinny girls
 "Get Outta Here If You Don't Know
 Casanova is just being punished for going
 To Desolation Row"
9. Praise be to Nero's Neptune
 The Titanic sails at dawn
 And everybody's shouting
 "Which Side Are You On?"
 And Ezra Pound and T.S. Eliot
 Fighting in the captain's tower
 While calypso singers laugh at them
 And fishermen hold flowers
 Between the windows of the sea
 Where lovely mermaids flow
 and nobody has to think too much
 About Desolation Row
10. Yes, I received your letter yesterday
 (About the time the door knob broke)
 When you asked how I was doing
 Was that some kind of joke?
 All these people that you mentioned
 Yes, I know them, they're quite lame
 I had to rearrange their faces
 And give them all another name
 Right now I can't read too good
 Don't send me no more letters no
 Not unless you mail them
 From Desolation Row.

HEART OF MINE

WORDS AND MUSIC BY BOB DYLAN

Moderately, with an easy beat

System 1:

Guitar chords: B, E, E6

Vocal line: Heart of mine

Piano accompaniment: *mf*

System 2:

Guitar chords: Emaj7, E6, B, E, E6

Vocal line: be still. — You can play with fire —

System 3:

Guitar chords: Emaj7, E6, B

Vocal line: but you'll get the bill. — Don't let her know, —

— don't let her know that you love her.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#). The vocal line begins with a rest, followed by the lyrics "don't let her know that you love her." The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

Don't be a fool, don't be blind, heart of mine.

F# B

The second system includes guitar chord diagrams for F# and B. The vocal line continues with the lyrics "Don't be a fool, don't be blind, heart of mine." The piano accompaniment features a more active bass line and complex chordal textures in the right hand.

Heart of mine go back home.

E E6 Emaj7 E6 B

The third system includes guitar chord diagrams for E, E6, Emaj7, and B. The vocal line has the lyrics "Heart of mine go back home." The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line.

You got no rea-son to wan-der; no rea-son to roam.

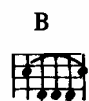
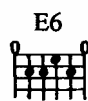
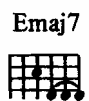
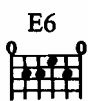
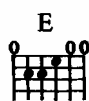
E E6 Emaj7 E6 B

The fourth system includes guitar chord diagrams for E, E6, Emaj7, and B. The vocal line concludes with the lyrics "You got no rea-son to wan-der; no rea-son to roam." The piano accompaniment continues with the established harmonic and melodic patterns.

Don't let her see, — don't let her see that you need her. Don't



put your - self o - ver the line, heart of mine.



Heart of mine go back where you been. —



It - 'll on - ly be trou-ble for you if you — let her in. —

B

Don't let her hear, —

F#

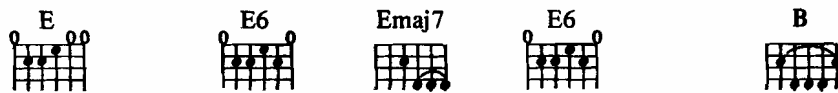
don't let her hear where you're go - ing. Don't un - tie the ties that bind, —

B

heart of mine.

E E6 Emaj7 E6 B

Heart of mine so ma - li - cious and so full of guile. —



Give you an inch and you'll take a mile. —

Don't let your - self fall, —

don't let your - self stum - ble. If you can't — do the time — don't do the

crime, heart of mine.

D. S. $\frac{3}{8}$ (instrumental) and fade

DIGNITY

WORDS AND MUSIC BY BOB DYLAN

Moderate shuffle beat



7

mf



1. Fat man look-in' in a blade of steel,

2.-4. See additional lyrics



Thin man look-in' at his last meal.



Hol-low man look-in' in a cot-ton-field For



dig - ni - ty.



Wise man look - in' in a blade of grass,



Young man look - in' in the shad - ows that pass.



Poor man look-in' through paint-ed glass For



dig - ni - ty.



Some - bod - y got mur - dered on New Year's Eve,



Some - bod - y said dig - ni - ty was the first to leave.



I went in-to the cit - y, went in-to the town, — Went in-to the



land of the mid - night sun.



Search - in' high, —



search - in' low, — Search - in' eve - ry - where —



I know, — Ask-in' the cops wher -



ev - er I go, Have you seen



dig - ni-ty?

1.,2.,3.

4.



Additional lyrics

2. Blind man breakin' out of a trance,
Puts both his hands in the pockets of chance.
Hopin' to find one circumstance
Of dignity.

I went to the wedding of Mary-Lou,
She said, "I don't want nobody see me talkin' to you."
Said she could get killed if she told me what she knew
About dignity.

I went down where the vultures feed,
I would've gone deeper, but there wasn't any need.
Heard the tongues of angels and the tongues of men
Wasn't any difference to me.

Chilly wind sharp as a razor blade,
House on fire, debts unpaid.
Gonna stand at the window, gonna ask the maid
Have you seen dignity.

3. Drinkin' man listens to the voice he hears
In a crowd room full of covered up mirrors.
Lookin' into the lost forgotten years
For dignity.

Met Prince Phillip at the home of the blues
Said he'd give me information if his name wasn't used.
He wanted money up front, said he was abused
By dignity.

Footprints runnin' cross the silver sand,
Steps goin' down into tattoo land.
I met the sons of darkness and the sons of light
In the bordertowns of despair.

Got no place to fade, got no coat,
I'm on the rollin' river in a jerkin' boat.
Tryin' to read a note somebody wrote
About dignity.

4. Sick man lookin' for the doctor's cure,
Lookin' at his hands for the lines that were,
And into every masterpiece of literature
For dignity.

Englishmen stranded in the blackheart wind
Combin' his hair back, his future looks thin.
Bites the bullet and he looks within
For dignity.

Someone showed me a picture and I just laughed,
Dignity never been photographed.
I went into the red, went into the black,
Into the valley of dry bone dreams.

So many roads, so much at stake,
So many dead ends, I'm at the edge of the lake.
Sometimes I wonder what it's going to take
To find dignity.

DON'T THINK TWICE, IT'S ALL RIGHT

WORDS AND MUSIC BY BOB DYLAN



Moderato

f



1. It ain't no use _ to sit and won - der why, Babe _
 (2. It) ain't no use _ in turn-in' on your light, Babe _

mf



It don't mat - ter an - y - how An' it ain't no use _ to
 That light I nev - er knowed An' it ain't no use _ in



sit and won - der why, Babe _ If you don't know by
 turn - in' on your light, Babe _ I'm on the dark side of the

D **D7** **G** **G7**

now. road. When the roost - er crows at the break of
 Still I wish there was some-thin' you would do or

C **A7**

dawn say Look out your win - dow and I'll be gone.
 To try and make me change my mind and stay.

G **Em** **C** **G**

You're the rea - son I'm trav' - lin' on way Don't think
 We nev - er did too much talk - in' an - y - way So don't think

D7 **G** **D7** **G** **D7**

twice, it's all right. 1. It right. 2. It right. 3. I'm
 (4. It)



walk-in' down _ that long lone-some road, Babe _
ain't no use _ call'-in out my name, Gal _



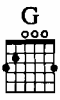
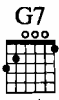
Where I'm bound I can't _ tell But
Like you nev - er did be - fore It




good - bye's in too good a word, Gal _
ain't no use _ call-in' out my name, Gal _

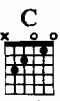



So I'll just say fare thee well. I ain't
I can't hear you an - y - more. I'm a -


G  G7 

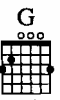
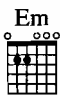
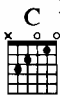
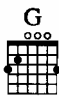
say - in' and you treat - ed me un - kind You
 think - in' and a - won - d'rin' all the way down the road I



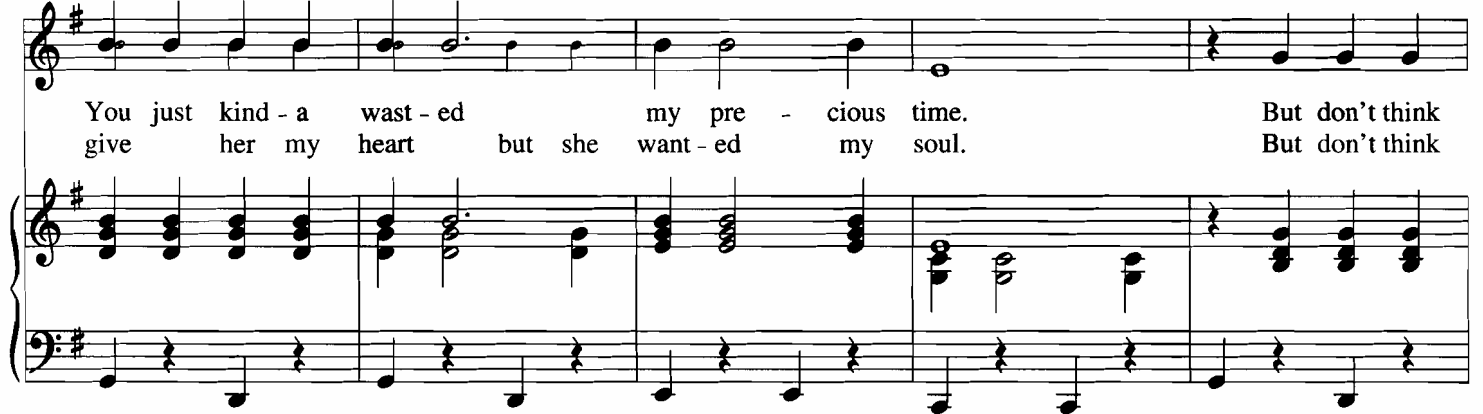
C  A7 

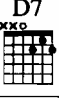
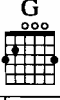
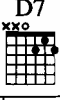
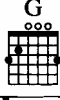
could have done bet - ter but I don't mind.
 once loved a wom - an a child I'm told. I




G  Em  C  G 

You just kind - a wast - ed my pre - cious time. But don't think
 give her my heart but she want - ed my soul. But don't think



D7  1. G  D7  2. G 

twice, It's all right. 4. It
 twice, It's all right.



FOOT OF PRIDE

WORDS AND MUSIC BY BOB DYLAN

Moderate beat, quasi recitative



1. Like the li - on tears the flesh off of a man, So

mf (Background under voice)



3

can a wom-an who pass-es her-self off as a male. They sang

(Piano accompaniment for the second system)

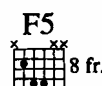
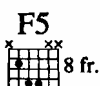
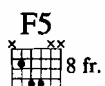


"Dan-ny Boy" at his fu - n'ral, and the Lord's Prayer.

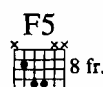
(Piano accompaniment for the third system)



Preach-er talk-ing 'bout Christ be -trayed. It's like the



earth just o-pened and swal-lowed him up. — He reached



too high, was thrown back to the ground. — You know



what they say a-bout be-in' nice to the right peo-ple on the way up:

Chorus



Soon-er or lat-er you gon-na meet them_ com-in' down. Well, there



ain't no go-in' back when your foot of pride ___ come down. _ Ain't no



go - in' back.

1.-5.



2. Hear ya got a broth-er

6.

C5 A5 F5

Instrumental solo

repeat and fade

C5 B \flat 5/C C5 B \flat 5/C C5

Additional lyrics

2. Hear ya got a brother named James, don't forget faces or names.
 Sunken cheeks and his blood is mixed,
 He looked straight into the sun and said, "revenge is mine."
 But he drinks, and drinks can be fixed.
 Sing me one more song, about ya love me to the moon and the stranger,
 And your fall by the sword love affair with Eroll Flynn.
 In these times of compassion when conformity's in fashion,
 Say one more stupid thing to me before the final nail is driven in.

(Chorus)

3. There's a retired businessman named Red, cast down from heaven and he's out of his head.
 He feeds off of everyone that he can touch,
 He said he only deals in cash or sells tickets to a plane crash.
 He's not somebody that you play around with much.
 Miss Delilah is his, a philistine is what she is.
 She'll do wondrous works with your fate,
 Feed you coconut bread, spice buns in your bed,
 If you don't mind sleepin' with your head face down in a grave.

(Chorus)

4. Well, they'll choose a man for you to meet tonight.
 You'll play the fool and learn how to walk through doors,
 How to enter into the gates of paradise.
 No, how to carry a burden too heavy to be yours.
 Yeah, from the stage they'll be tryin' to get water outta rocks.
 A whore will pass the hat, collect a hundred grand and say, "thanks."
 They like to take all this money from sin, build big universities to study in,
 Sing "Amazing Grace" all the way to the Swiss banks.

(Chorus)

5. They got some beautiful people out there, man.
 They can be a terror to your mind and show you how to hold your tongue.
 They got mystery written all over their forehead.
 They kill babies in the crib and say only the good die young.
 They don't believe in mercy.
 Judgment on them is something that you'll never see.
 They can exalt you up or bring you down main route,
 Turn you into anything that they want you to be.

(Chorus)

6. Yes, I guess I loved him too,
 I can still see him in my mind climbin' that hill.
 Did he make it to the top? Well, he probably did and dropped,
 Struck down by the strength of the will.
 Ain't nothin' left here, partner, just the dust of a plague that has left this whole town afraid.
 From now on, this'll be where you're from.
 Let the dead bury the dead. Your time will come.
 Let hot iron blow as he raised the shade.

(Chorus to instrumental fade)

HIGHWAY 61 REVISITED

WORDS AND MUSIC BY BOB DYLAN

Bright (in 4)

Piano

The piano introduction consists of two staves. The right hand features a melody with two triplet markings (3) over the first and fourth measures. The left hand plays a steady eighth-note accompaniment. The music is in the key of D major and 4/4 time.

A guitar chord diagram for the D major chord, showing the fingerings for the strings: 2 on the 2nd string, 3 on the 3rd string, 2 on the 4th string, 3 on the 5th string, and 2 on the 6th string.

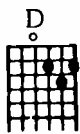
1. Oh God said to A-bra-ham kill me a son Abe says man you must be

The first line of lyrics is accompanied by musical notation. The right hand has a melody with a *mf* dynamic marking. The left hand continues with the eighth-note accompaniment. There are eye symbols (eyes) under the notes for 'God' and 'Abe'.

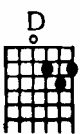
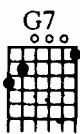
A guitar chord diagram for the D major chord, identical to the one above.

put-tin' me on — God say no Abe say what

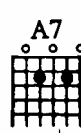
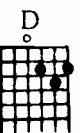
The second line of lyrics is accompanied by musical notation. The right hand has a melody with a *mf* dynamic marking. The left hand continues with the eighth-note accompaniment. There are eye symbols (eyes) under the notes for 'God' and 'Abe'.



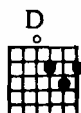
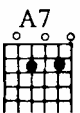
God say you can do what you want Abe but the next time you see me



com-in' you bet-ter run.



Well Abe says where do you want this



kill-in' done God says out on High-way Six-ty - one.

D

Repeat 4 times

2. Well Georgia Sam he had a bloody nose
Welfare Department they wouldn't give him no clothes
He asked poor Howard where can I go
Howard said there's only one place I know
Sam said tell me quick man I got to run
Ol' Howard just pointed with his gun
And said that way down on Highway 61.

3. Well Mack the Finger said to Louie the King
I got forty red white and blue shoe strings
And a thousand telephones that don't ring
Do you know where I can get rid of these things
And Louie the King said let me think for a minute son
And he said yes I think it can be easily done
Just take everything down to Highway 61.

4. Now the fifth daughter on the twelfth night
Told the first father that things weren't right
My complexion she said is much too white
He said come here and step into the light he says hmm you're right
Let me tell the second mother this has been done
But the second mother was with the seventh son
And they were both out on Highway 61.


5. Now the rovin' gambler he was very bored
He was tryin' to create a next world war
He found a promoter who nearly fell off the floor
He said I never engaged in this kind of thing before
But yes I think it can be very easily done
We'll just put some bleachers out in the sun
And have it on Highway 61.

GIRL OF THE NORTH COUNTRY

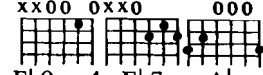
WORDS AND MUSIC BY BOB DYLAN

Moderately, gently

Guitar → G
(capo 1st fret) 000



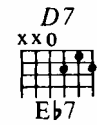
D9sus4 D7 G
xx00 0xx0 000
Eb9sus4 Eb7 Ab



Piano → Ab



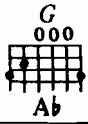
D7
xx0
Eb7



1. Well if you're trav - 'lin' in the north coun - try



G
000
Ab



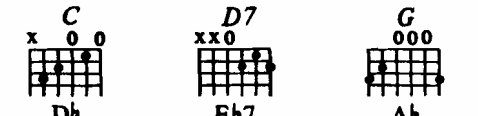
fair, Where the winds hit heav - y on the



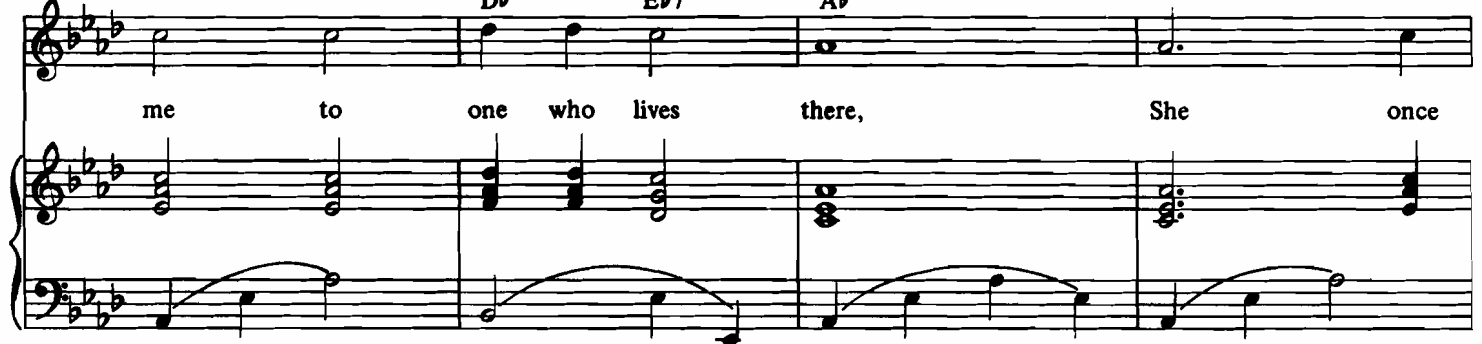


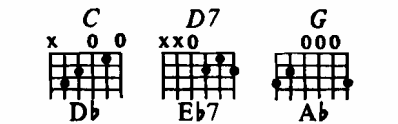
bor - der - line, ————— Re - mem - ber



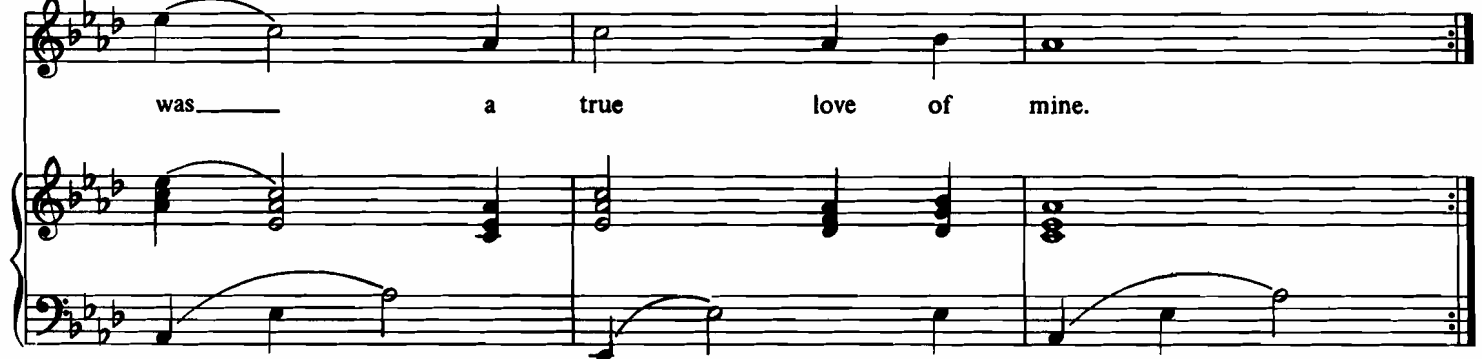


me to one who lives there, She once





was ————— a true love of mine.



Additional Lyrics

2. Well if you go in the snowflake storm
When the rivers freeze and summer ends,
Please see she has a coat so warm
To keep her from the howlin' winds.
3. Please see for me if her hair hangs long,
If it rolls and flows all down her breast,
Please see for me if her hair hangs long,
That's the way I remember her best.
4. I'm a-wonderin' if she remembers me at all,
Many times I've often prayed
In the darkness of my night,
In the brightness of my day,
5. So if you're trav'lin' in the north country fair,
Where the winds hit heavy on the borderline,
Remember me to one who lives there,
She once was a true love of mine.

A HARD RAIN'S A-GONNA FALL

WORDS AND MUSIC BY BOB DYLAN

Moderato

mf (quasi guitar)

The piano introduction consists of two staves. The right hand plays a series of chords in a 3/4 time signature, while the left hand plays a simple bass line. The tempo is marked 'Moderato'.

A

Oh, where have you been, my blue-eyed son? Oh,

mf

The first vocal line is accompanied by piano chords. The guitar chord diagram for Eb is shown above the first measure. The piano accompaniment is marked *mf*.

B

where have you been, my dar-ling young one? 1. I've

The second vocal line continues the melody. The guitar chord diagram for Bb is shown above the first measure. The piano accompaniment continues with chords.

1.-3.

stum-bled on the side of — twelve mis-ty moun-tains, 2. I've
walked and I've crawled on — six crook-ed high-ways, 3. I've
stepped in the mid-dle of — sev - en sad for - ests, 4. I've
been out in front of a doz - en dead o - ceans,

The final vocal line includes a list of four variations. The piano accompaniment features a more active bass line and chords. The guitar chord diagrams for Ab and Eb are shown above the first two measures.

4.



C



5. I've been ten thou - sand miles in the mouth of a grave - yard,



And it's a hard, and it's a hard, it's a



hard, and it's a hard, and it's a hard rain's



D.S. al %

a gon-na fall.

- A Oh, what did you see, my blue eyed son?
Oh, what did you see, my darling young one?
- B I saw a new born baby with wild wolves all around it,
I saw a highway of diamonds with nobody on it,
I saw a black branch with blood that kept drippin',
I saw a room full of men with their hammers a-bleedin',
I saw a white ladder all covered with water
I saw ten thousand talkers whose tongues were all broken,
- C I saw guns and sharp swords in the hands of young children,
And it's a hard, and it's a hard, it's a hard, it's a hard,
And it's a hard rain's a gonna fall.
- A And what did you hear, my blue eyed son?
And what did you hear, my darling young one?
- B I heard the sound of a thunder, it roared out a warnin',
Heard the roar of a wave that could drown the whole world,
Heard one hundred drummers whose hands were a blazin',
Heard ten thousand whisperin' and nobody listenin',
Heard one person starve, I heard many people laughin',
Heard the song of a poet who died in the gutter,
- C Heard the sound of a clown who cried in the alley,
And it's a hard, and it's a hard, it's a hard, it's a hard
And it's a hard rain's a gonna fall.
- A Oh, who did you meet, my blue eyed son?
Who did you meet, my darling young one?
- B I met a young child beside a dead pony,
I met a white man who walked a black dog,
I met a woman whose body was burning,
I met a young girl, she gave me a rainbow,
I met one man who was wounded in love,
- C I met another man who was wounded with hatred,
And it's a hard, it's a hard, it's a hard, it's a hard
It's a hard rain's a gonna fall.
- A Oh, what'll you do now, my blue eyed son?
Oh, what'll you do now, my darling young one?
- B I'm a goin' back out 'fore the rain starts a fallin'.
I'll walk to the depth of the deepest black forest,
Where the people are many and their hands are all empty,
Where the pellets of poison are flooding their waters,
Where the home in the valley meets the damp dirty prison,
Where the executioner's face is always well hidden,
Where hunger is ugly, where souls are forgotten,
Where black is the color, where none is the number,
And I'll tell it and think it and speak it and breathe it,
And reflect it from the mountain so all souls can see it,
Then I'll stand on the ocean until I start sinkin',
- C But I'll know my song well before I start singin',
And it's a hard, it's a hard, it's a hard, it's a hard,
It's a hard rain's a gonna fall.

I BELIEVE IN YOU

WORDS AND MUSIC BY BOB DYLAN

Moderately slow



p legato

They ask me how I feel and if my love is real and how I'll know I'll

mp



make it through. And they, they look at me and

frown. They'd like to drive me from this town. They don't want me a -

D

round, 'cause I believe in you.

A E A/E E

They show me to the door. They say don't come back - no

more, 'cause I don't be like they'd like me to. And

A E

D
xxo

I walk out on my own, a thousand miles from home, but I don't feel a -

A E A/E E

lone, 'cause I be-lieve in you. I be -

mf

D A E

lieve in you e - ven through the tears - and the laugh - ter. I be -

D A E

lieve in you e - ven though we be a - part. I be -



lieve in you e - ven on the morn - ing af - ter.



Oh, when the dawn is near-ing. Oh, when the night is dis - ap - pear-ing.



Oh, this feel-ing's still here in my heart.

mp



Don't let me drift too far. Keep me where you are, where I will al - ways



be re - newed. And that which you've giv-en me _ to -



day is worth more than I could pay. And no mat-ter what _ they



say, I be-lieve in you. I be -

mf



lieve in you when win-ter turn _ to sum - mer. I be -

D A E

lieve in you when white turn to black. I be -

The first system of music features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

D A E

lieve in you e - ven though . I be out - num - bered.

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment continues with the same rhythmic pattern.

A B E/G# A B E/G# A

Oh, though the earth may shake me. Oh, though my friends for - sake me.

The third system features a vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment continues with the same rhythmic pattern.

B E/G# A B

Oh, e - ven that could-n't make me go back.

The fourth system features a vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment continues with the same rhythmic pattern. The system ends with a *mp* (mezzo-piano) dynamic marking.



Don't let me change my heart. Keep me set a -



part from all the plans they do pur - sue. And



I, I don't mind the pain, don't mind the driv - ing rain. I know I will sus -



tain, 'cause I be - lieve in you.

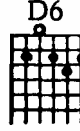
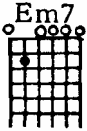
rit.

IT'S ALL OVER NOW, BABY BLUE

WORDS AND MUSIC BY BOB DYLAN

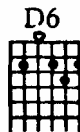
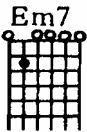
Medium slow

Piano introduction in G major, 4/4 time. The right hand features a complex, arpeggiated melody with triplets, while the left hand plays a steady bass line of quarter notes. The tempo is marked 'Medium slow' and the dynamics start with a forte (*f*) marking.



You must leave now Take what you need, you think will last _____ But what -

Musical notation for the first line of lyrics, including piano accompaniment and guitar chord diagrams (Em7 and D6).



ev-er you wish to keep, You bet-ter grab it fast. _____

Musical notation for the second line of lyrics, including piano accompaniment and guitar chord diagrams (Em7 and D6).



Yon-der stands your or-phan, with his gun _____

Musical notation for the third line of lyrics, including piano accompaniment and guitar chord diagrams (Em7 and D6).

Em7 D6 Gmaj7

Cry-ing like a fire — in the sun. — Look out the —

Gmaj7 Em7 D6 Em7

Saints are com-in' through — And IT'S ALL O - VER

Em7 1., 2., 3. D6 F#m Am6 B7 4. D6 G6 D6

NOW, BA - BY BLUE. —

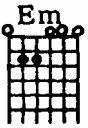
2. The highway is for gamblers, better use your sins
 Take what you have gathered from coincidence
 The empty handed painter from your streets
 Is drawing crazy patterns on your sheets
 This sky too, is folding under you
 And it's all over now, baby blue.
3. All your seasick sailors, they are rowing home
 All your reindeer armies, are all going home
 The lover who just walked out your door
 Has taken all his blankets from the floor
 The carpet too, is moving under you
 And it's all over now, baby blue.
4. Leave your stepping stones behind, something calls for you
 Forget the dead you've left, they will not follow you
 The vagabond who's rapping at your door
 Is standing in the clothes that you once wore
 Strike another match, go start anew
 And it's all over now, baby blue.

IT'S ALRIGHT, MA (I'M ONLY BLEEDING)

WORDS AND MUSIC BY BOB DYLAN

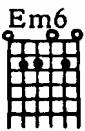
Medium bright

Piano introduction in G major, 4/4 time. The right hand plays a sequence of chords: G4, A4, B4, C5, B4, A4, G4. The left hand plays a simple bass line: G2, A2, B2, C3, B2, A2, G2.



1. Dark-ness at the break of noon Shad-ows e-ven the sil-ver spoon The

Musical notation for the first line of the song, including vocal melody and piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand.



hand made blade, the child's bal-loon E-clips-es both the sun and moon To

Musical notation for the second line of the song, including vocal melody and piano accompaniment. The piano accompaniment continues with a consistent harmonic structure.

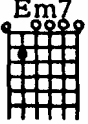
Em




un - der - stand you know too soon, There is no sense in try - ing.



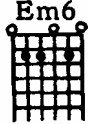
Em7



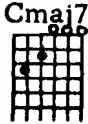
Point - ed threats they bluff with scorn Su - i - cide re - marks are torn From the fool's gold




Em6



Cmaj7



mouth - piece The hol - low horn plays wast - ed words Proved to warn That

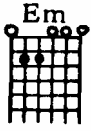


Em

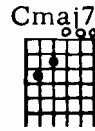
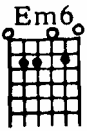


he not bus - y be - ing born ——— Is bus - y dy - ing.

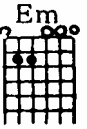




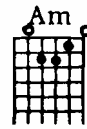
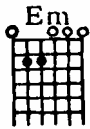
Temp - ta - tion page flies out the door You fol - low, find your - self at war Watch



wa - ter - falls of pit - y roar You feel to moan, but un - like be - fore You dis -



cov - er That you just be One more per - son cry - ing.



So don't fear, _____ if you hear A for - eign sound, _____ to your

Am Em

Repeat 2 times *

ear IT'S AL - RIGHT MA, I'm on - ly sigh - ing.

2. As some warn victory, some downfall
Private reasons great or small
Can be seen in the eyes of those that call
To make all that should be killed, to crawl
While others say, don't hate nothin' at all
Except hatred

Disillusioned words like bullets bark
As human Gods aim for their mark
Made everything from toy guns that spark
To flesh colored Christs that glow in the dark
It's easy to see without lookin' too far
That not much,
Is really sacred

While preachers preach of evil fates
Teachers teach that knowledge waits
Can lead to hundred dollar plates
Goodness hides behind its gates
But even the president of the United States
Sometimes must have
To stand naked
And though the rules of the road, have been lodged
It's only peoples games that you got to dodge
And it's alright ma, I can make it.

- * 4. For them that must obey authority
That they do not respect in any degree
Who despise their jobs, their destinies
Speak jealously of them that are free
Cultivate their flowers to be
Nothing more than something
They invest in

While some unprinciples baptized
To strict party platform ties
Social clubs in drag disguise
Outsiders achin' freely criticize
Tell nothin' except who to idolize
And say God bless him

While one who sings with his tongue on fire
Gargles in the rat race choir
Bent out of shape from society's pliers
Cares not to come up any higher
But rather get you down in the hole
That he's in
But I mean no harm, nor put fault
On anyone that lives in a vault
But it's alright ma, if I can please him

3. Advertising signs that con you
Into thinking you're the one
That can do what's never been done
That can win, what's never been won
Meantime life outside goes on
All around you

You lose yourself, you reappear
You suddenly find you got nothin' to fear
Alone you stand, with nobody near
When a trembling distant voice unclear
Startles your sleeping ears to hear
That somebody thinks
They really found you

A question in your nerves is lit
Yet you know there is no answer fit to satisfy.
Insure you not to quit
To keep it in your mind and not fergit
That it is not he or she or them or it
That you belong to
Although the masters make the rules
Of the wise men and the fools
I got nothing, ma
To live up to.

- * 5. Old lady judges watch people in pairs
Limited in sex, they dare
To push fake moral insult, and stare
While money doesn't talk, it swears
Obscenity, who really cares
Propaganda, all is phony

While them that defend what they cannot see
With a killer's pride, security
It blows the minds most bitterly
For them that think death's honesty
Won't fall upon them naturally
Life sometimes
Must get lonely

My eyes collide head on with stuffed graveyards,
False Gods, I scuff
At pettiness which plays so rough
Walk upside down inside handcuffs
Kick my legs to crash it off
Say okay, I've had enough
What else can you show me
And if my thought dreams could be seen
They'd probably put my head in a guillotine
But it's alright ma
It's life, and life only.

JOHN BROWN

WORDS AND MUSIC BY BOB DYLAN

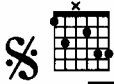
Moderate rock

poco rit. *f*

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, while the left hand plays a steady eighth-note bass line in the bass clef. The tempo is marked 'Moderate rock' and the dynamics include 'poco rit.' and 'f'.

F7#9

verse



1. John Brown went off to war to fight on a foreign
 2. son. You look so fine, I'm glad you're a son of
 3. that old train pulled out John's ma be - gan to
 4. let - ter once in a while and her face broke in - to a

mf

The first system of the verse includes a guitar chord diagram for F7#9 and a double bar line with repeat dots. The piano accompaniment is marked 'mf'.

shore. His ma - sure was proud of him!
 mine, you make me proud to know you hold a gun.
 shout, tell - in' ev - 'ry - one in the neigh - bor-hood:
 smile as she showed them to the peo - ple from next door.

The second system of the verse continues the musical notation and lyrics. The piano accompaniment continues with the same bass line and chordal structure.

He stood straight and tall in his un - i - form and
 Do what the cap - tain says, lots of med - als you will
 "That's my son that's a - bout to go, he's a sol - dier now, you
 And she bragged a - bout her son with his un - i - form and

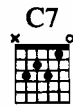
to Coda
for final ending ⊕

all. his ma - ma's face broke out all in a grin.
 get, and we'll put them on the wall when you come home."
 know." She made well sure her neigh - bors un - der - stood.
 gun, and these things you called a good old - fash - ioned war.

1., 2., 3.

4.

interlude



2. "Oh

3. As

4. She got a

Oh!

Good old -

*D.S. for additional verses*

⊕ Coda

- fash - ioned war! _____ 5. Then the

Additional lyrics

5. Then the letters ceased to come, for a long time they did not come.
They ceased to come for about ten months or more.
Then a letter finally came saying, "Go down and meet the train.
Your son's a-coming home from the war."

6. She smiled and went right down, she looked everywhere around
But she could not see her soldier son in sight.
But as all the people passed, she saw her son at last
When she did she could hardly believe her eyes.

7. Oh, his face was all shot up and his hand was all blown off
And he wore a metal brace around his waist.
He whispered kind of slow in a voice she did not know,
While she couldn't even recognize his face!

interlude

Oh! Lord! Not even recognize his face.

8. "Oh, tell me, my darling son, pray tell me what they done.
How is it you come to be this way?"
He tried his best to talk, but his mouth could hardly move
And the mother had to turn her face away.

9. "Don't you remember, Ma, when I went off to war
You thought it was the best thing I could do?
I was on the battle ground, you were home...acting proud.
You wasn't there standing in my shoes."

10. "Oh, and I thought when I was there, God, what am I doing here?
I'm a-tryin' to kill somebody or die tryin'.
But the thing that scared me most was when my enemy came close
And I saw that his face looked just like mine."

interlude

Oh! Lord! Just like mine!

11. "And I couldn't help but think, through the thunder rolling and stink
That I was just a puppet in a play.
And through this roar and smoke this string is finally broke,
And a cannon ball blew my eyes away."

12. As he turned away to walk his Ma was still in shock
At seein' the metal brace that helped him stand.
But as he turned to go, he called his mother close
And he dropped his medals down into her hand.

IT AIN'T ME, BABE

WORDS AND MUSIC BY BOB DYLAN

Very brightly



1. Go 'way from my

The first system of the score features a vocal line in treble clef and piano accompaniment in grand staff. The piano part consists of a steady bass line in the left hand and chords in the right hand. The tempo/mood is marked 'Very brightly'. The key signature has one sharp (F#).

win - dow; _____ leave at your own cho-sen speed. _____

The second system continues the vocal line and piano accompaniment. Above the vocal line, six guitar chord diagrams are provided: C (x0232), G (x00032), D (xx0232), G (x00032), C (x0232), and G (x00032). The piano accompaniment continues with the same bass line and chordal accompaniment.

_____ I'm not the one you want, Babe; _____ I'm not the one you _____

The third system continues the vocal line and piano accompaniment. Above the vocal line, three guitar chord diagrams are provided: C (x0232), G (x00032), and D (xx0232). The piano accompaniment continues with the same bass line and chordal accompaniment.



need. _____ You say you're work - in' for some - one nev-er



weak but al - ways strong _____ to pro - tect you and de - fend you _____ wheth-er

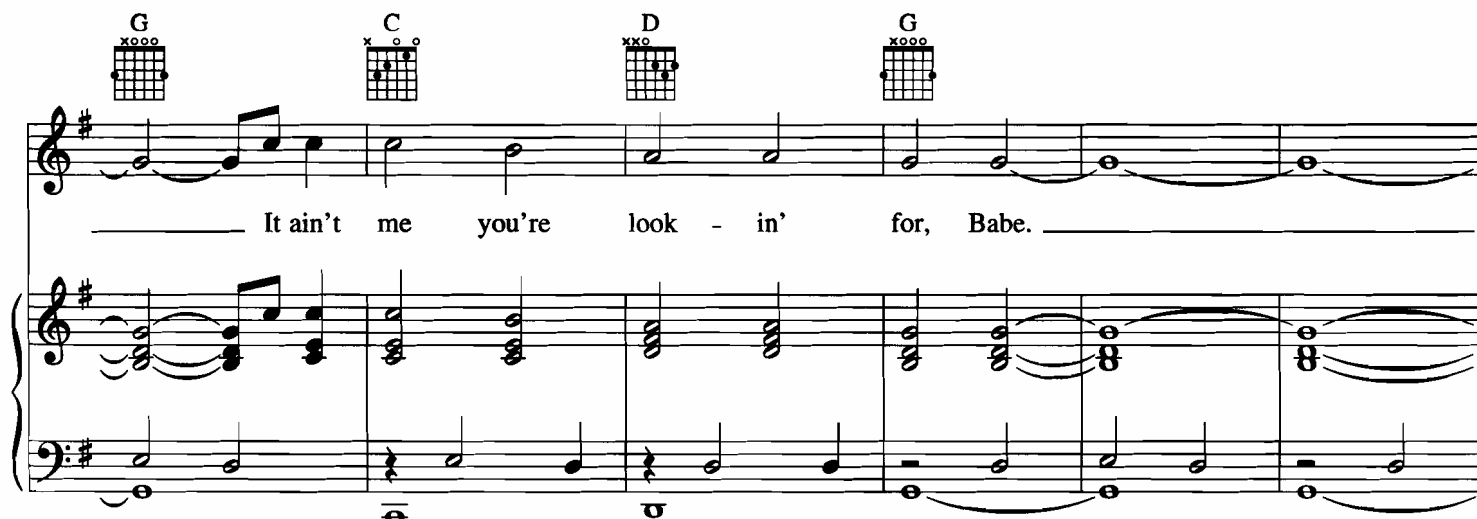


you are right or wrong... _____ some - one to o - pen each and ev - 'ry door: _____

Chorus

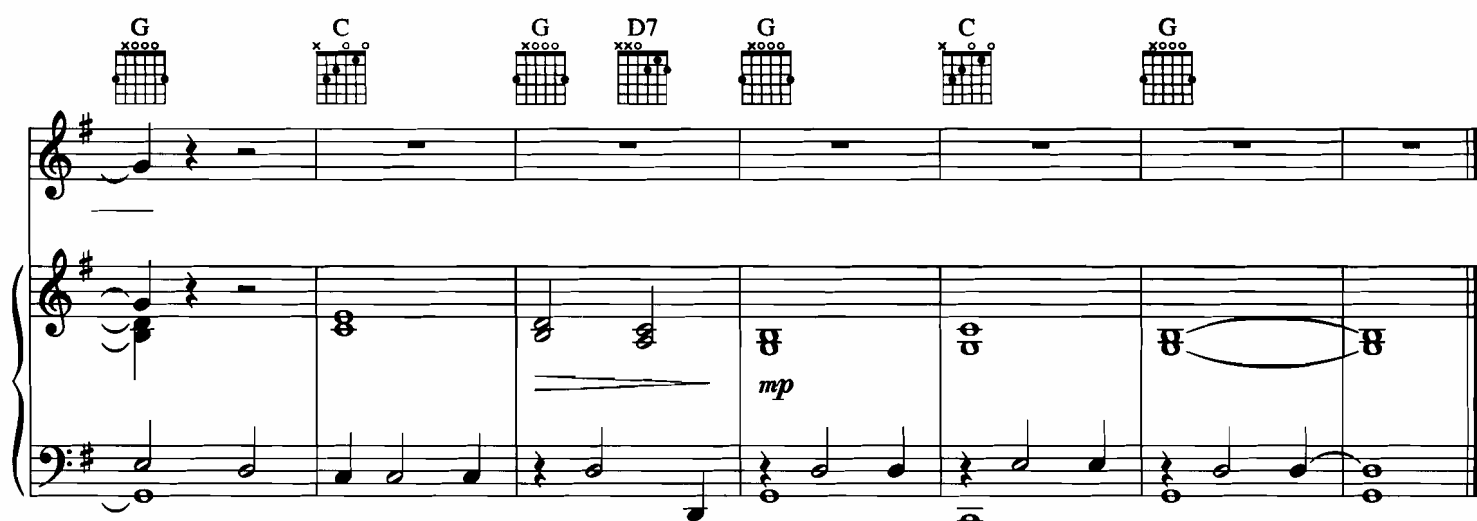


But it ain't me, Babe; _____ no, no, no, _____ it ain't me, Babe; _____



G C D G

It ain't me you're look - in' for, Babe.



G C G D7 G C G

Additional lyrics

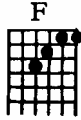
2. Go lightly from the ledge Babe,
 Go lightly on the ground,
 I'm not the one you want, Babe,
 I will only let you down.
 You say you're looking for someone
 Who will promise never to part,
 Someone to close his eyes for you
 Someone to close his heart.
 Someone who will die for you an' more
 But it ain't me, Babe,
 No, no, no it ain't me, Babe.
 It ain't me you're looking for, Babe.
3. Go melt back into the night Babe,
 Everything inside is made of stone,
 There's nothing in here moving
 An' anyway I'm not alone.
 You say you're looking for someone
 Who'll pick you up each time you fall,
 To gather flowers constantly
 An' to come each time you call.
 A lover for your life an' nothing more
 But it ain't me, Babe,
 No, no, no it ain't me, Babe.
 It ain't me you're looking for, Babe.

JUST LIKE TOM THUMB'S BLUES

WORDS AND MUSIC BY BOB DYLAN

Moderato (in 4)

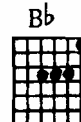
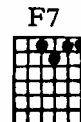
Piano



1. When you're lost in the rain_ in Juar-ez — And it's East-er time too _____



_____ And your grav-i - ty fails_ And neg - a - tiv - i - ty don't_ pull you



through _____ Don't put on an - y airs When you're

down on Rue Morgue - Av - e - nue. They got some

hun - gry wom - en there And they real - ly make a mess out - ta you. *Repeat 5 times*

2. Now if you see Saint Annie
Please tell her thanks a lot
I cannot move
My fingers are all in a knot
I don't have the strength
To get up and take another shot
And my best friend my doctor
Won't even say what it is I've got

3. Sweet Melinda
The peasants call her the goddess of gloom
She speaks good English
And she invites you up into her room
And you're so kind
And careful not to go to her too soon
And she takes your voice
And leaves you howling at the moon

6. I started out on burgundy
But soon hit the harder stuff
Everybody said they'd stand behind me
When the game got rough
But the joke was on me
There was nobody even there to call my bluff
I'm going back to New York City
I do believe I've had enough

4. Up on Housing Project Hill
It's either fortune or fame
You must pick up one or the other
Though neither of them are to be what they claim
If you're lookin' to get silly
You better go back to from where you came
Because the cops don't need you
And man they expect the same

5. Now all the authorities
They just stand around and boast
How they blackmailed the sergeant at arms
Into leaving his post
And picking up Angel who
Just arrived here from the coast
Who looked so fine at first
But left looking just like a ghost

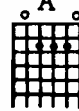
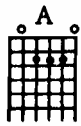
LAY DOWN YOUR WEARY TUNE

WORDS AND MUSIC BY BOB DYLAN

Moderato

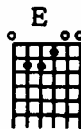
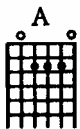
mf

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It begins with a quarter note G4, followed by quarter notes A4 and B4, and a half note C5. The left hand starts with a bass clef and a common time signature (C), beginning with a quarter rest, followed by quarter notes G2, F2, and E2, and a half note D2. The music continues with a series of chords and arpeggios in both hands.



1. Lay down your wea - ry tune, lay down

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The vocal line starts with a treble clef, a key signature of two sharps, and a common time signature. The lyrics are: "1. Lay down your wea - ry tune, lay down". The piano accompaniment continues with the same two-staff format as the introduction.



— Lay down the song you strum — And

The second line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The vocal line starts with a treble clef, a key signature of two sharps, and a common time signature. The lyrics are: "— Lay down the song you strum — And". The piano accompaniment continues with the same two-staff format as the introduction.

rest your - self 'neath the strength of strings, _____ No voice can

hope to hum. _____

Repeat 9 times

2. Struck by the sounds before the sun,
I knew the night had gone,
The morning breeze like a bugle blew
Against the drums of dawn.

3. Lay down your weary tune, lay down,
Lay down the song you strum
And rest yourself 'neath the strength of strings,
No voice can hope to hum.

4. The ocean wild like an organ played
The seaweed's wove its strands,
The crashin' waves like cymbals clashed
Against the rocks and sands.

5. Lay down your weary tune, lay down,
Lay down the song you strum
And rest yourself 'neath the strength of strings,
No voice can hope to hum.

6. I stood unwound beneath the skies
And clouds unbound by laws,
The cryin' rain like a trumpet sang
And asked for no applause.

7. Lay down your weary tune, lay down,
Lay down the song you strum
And rest yourself 'neath the strength of strings,
No voice can hope to hum.

8. The last of leaves fell from the trees
And clung to a new love's breast,
The branches bare like a banjo
To the winds that listen the best.

9. I gazed down in the river's mirror
And watched its winding strum
The water smooth ran like a hymn
And like a harp did hum.

10. Lay down your weary tune, lay down,
Lay down the song you strum
And rest yourself 'neath the strength of strings,
No voice can hope to hum.

LEOPARD-SKIN PILL-BOX HAT

WORDS AND MUSIC BY BOB DYLAN

E7




A A7/C# C#7 E7/B A E7








mf

1. Well, I

see you got your... brand new leopard-skin pill - box... hat...







Yes, I



see you got your_ brand new leopard-skin pill - box_ hat_



Well, you must



tell me, ba - by how your_ head_ feels un - der some - thin' like_ that

Chord diagrams:

- A: x0 0
- A7/C#: x x x
- C#7: x x x
- E7/B: x x x
- E7: 0 0 0

1. 4. 5.

un-der your brand new leopard-skin pill-box hat — 2. Well, you —

Additional Lyrics

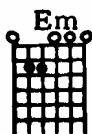
2. Well, you look so pretty in it
 Honey, can I jump on it sometime?
 Yes, I just wanna see
 If it's really that expensive kind
 You know it balances on your head
 Just like a mattress balances
 On a bottle of wine
 Your brand new leopard-skin pill-box hat
3. Well, if you wanna see the sun rise
 Honey, I know where
 We'll go out and see it sometime
 We'll both just sit there and stare
 Me with my belt
 Wrapped around my head
 And you just sittin' there
 In your brand new leopard-skin pill-box hat
4. Well, I asked the doctor if I could see you
 It's bad for your health, he said
 Yes, I disobeyed his orders
 I came to see you
 But I found him there instead
 You know, I don't mind him cheatin' on me
 But I sure wish he'd take that off his head
 Your brand new leopard-skin pill-box hat
5. Well, I see you got a new boyfriend
 You know, I never seen him before
 Well, I saw him
 Makin' love to you
 You forgot to close the garage door
 You might think he loves you for your money
 But I know what he really loves you for
 It's your brand new leopard-skin pill-box hat

MAGGIE'S FARM

WORDS AND MUSIC BY BOB DYLAN

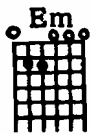
Medium bright

Piano introduction in G major, 4/4 time. The melody is played in the right hand, and the bass line is in the left hand. The piece starts with a G major chord and a quarter note G, followed by a series of chords and notes that lead to a final G major chord.



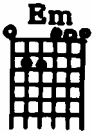
1. I ain't gon - na work on MAG-GIE'S FARM no more —

Musical notation for the first line of the song, including the vocal line and piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand.



No, I ain't gon - na work on MAG-GIE'S

Musical notation for the second line of the song, including the vocal line and piano accompaniment. The piano accompaniment continues with the same bass line and chords as the first line.

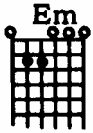


FARM no more — Well I wake in the

R. H.

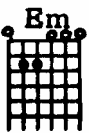
R. H.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in G major. The vocal line begins with the lyrics 'FARM no more' followed by a long dash, then 'Well I wake in the'. The piano accompaniment consists of a right hand (R.H.) playing chords and a left hand playing a steady bass line. The key signature has one sharp (F#).



morn-ing Fold my hands and pray for rain. I got a head full of i -

The second system continues the musical score. The vocal line has the lyrics 'morn-ing Fold my hands and pray for rain. I got a head full of i -'. The piano accompaniment continues with the same right and left hand parts as the first system.



de - as — That are driv - in' me in - sane — It's a shame the way she

The third system concludes the musical score. The vocal line has the lyrics 'de - as — That are driv - in' me in - sane — It's a shame the way she'. The piano accompaniment continues with the same right and left hand parts as the previous systems. The key signature remains G major.

B

Em

Em

D

Em

D

Em

D

Em

Repeat 4 times

makes me scrub the floor I ain't gonna work on MAG-GIE'S FARM no more.

2. I ain't gonna work for Maggie's brother no more
 No, I ain't gonna work for Maggie's brother no more
 Well he hands you a nickel
 He hands you a dime
 He asks with a grin
 If you're havin' a good time
 Then he fines you every time you slam the door
 I ain't gonna work for Maggie's brother no more.
3. I ain't gonna work for Maggie's pa no more
 No, I ain't gonna work for Maggie's pa no more
 Well he puts his cigar
 Out in your face just for kicks
 His bedroom window
 It is made out of bricks
 The National Guard stands around his door
 Ah, I ain't gonna work for Maggie's pa no more.
4. I ain't gonna work for Maggie's ma no more
 No, I ain't gonna work for Maggie's ma no more
 Well she talks to all the servants
 About man and God and law
 Everybody says she's the brains behind pa
 She's sixty-eight, but she says she's twenty-four
 I ain't gonna work for Maggie's ma no more.
5. I ain't gonna work on Maggie's farm no more
 I ain't gonna work on Maggie's farm no more
 Well, I try my best
 To be just like I am
 But everybody wants you
 To be just like them
 They sing while you slave
 And I just get bored
 I ain't gonna work on Maggie's farm no more.

LIKE A ROLLING STONE

WORDS AND MUSIC BY BOB DYLAN

Bright

Piano introduction in G major, 4/4 time. The right hand features a melodic line with a long note on G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The left hand provides a simple bass line with notes G2, A2, B2, C3, D3, E3, F3, G3.

verse

C

Dm7

C

1. Once up - on a time you dressed so fine — You threw the bums a dime
2.,3.,4. See additional lyrics

mf

F

G7

in your prime, — Did - n't you? —

C

Dm7

C

F

Peo-ple'd call, say, "Be - ware doll, you're bound to fall" — You thought they were all

G7



F



kid - din' you

You used to

G



F

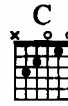
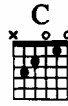


G



laugh a - bout

Ev-'ry-bod-y that was



hang - in' out _

Now you don't

talk so loud _____

F



C



Dm7



C



F



Now you don't

seem so proud _____

A - bout

hav - ing to be



scroung - ing for your next meal.

chorus

How does it feel

How does it feel

To be with-out a home

Like a com-plete un-known

like a roll-ing stone?

⊕ Coda

F G C F G C

fourth time to Coda ⊕

fade

Additional lyrics

2. You've gone to the finest school all right Miss Lonely
 But you know you only used to get juiced in it
 And nobody's every taught you how to live on the street
 And now find out you're gonna have to get used to it
 You said you'd never compromise
 With the mystery tramp, but now you realize
 He's not selling any alibis
 As you stare into the vacuum of his eyes
 And ask him do you want to make a deal?
Chorus

3. You never turned around to see the frowns on the jugglers and the clowns
 When they all come down and did tricks for you
 You never understood that it ain't no good
 You shouldn't let other people get your kicks for you
 You used to ride on the chrome horse with your diplomat
 Who carried on his shoulder a Siamese cat
 Ain't it hard when you discovered that
 He really wasn't where it's at
 After he took from you everything he could steal.
Chorus

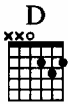
4. Princess on the steeple and all the pretty people
 They're drinkin', thinkin' that they got it made
 Exchanging all kinds of precious gifts and things
 But you'd better lift your diamond ring, you'd better pawn it babe
 You used to be so amused
 At Napoleon in rags and the language that he used
 Go to him now, he calls you, you can't refuse
 When you got nothing, you got nothing to lose
 You're invisible now, you got no secrets to conceal.
Chorus

LOVE MINUS ZERO/NO LIMIT

WORDS AND MUSIC BY BOB DYLAN

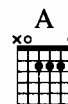
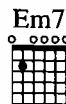
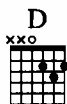
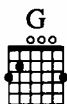
Slowly, with feeling

Piano introduction in D major, 4/4 time. The music is marked *mf* (mezzo-forte). It features a melody in the right hand and a bass line in the left hand, both with long, flowing lines.



1. My love she speaks like si - lence, With-out i-deals or vi - o-lence,
2.,3.,4. See additional lyrics

Piano accompaniment for the first vocal line, marked *mp* (mezzo-piano). It continues the melodic and harmonic style of the introduction.



She does-n't have to say she's faith - ful, Yet she's true, like ice, like fire.

Piano accompaniment for the second vocal line, continuing the piece with a similar melodic and harmonic structure.

D G D

Peo - ple car - ry ros - es, And make prom-is-es by the hours, _____

G D Em A7 D

My love she laughs like the flow-ers, _____ Val-en-tines can't buy her. _____

repeat three times

Additional lyrics

- | | |
|--|--|
| <p>2. In the dime stores and bus stations,
 People talk of situations,
 Read books, repeat quotations,
 Draw conclusions on the wall.
 Some speak of the future,
 My love, she speaks softly,
 She know there's no success like failure
 and that failure's no success at all.</p> | <p>3. The cloak and dagger dangles,
 Madams light the candles.
 In ceremonies of the horsemen,
 Even the pawn must hold a grudge.
 Statues made of match sticks,
 Crumble into one another,
 My love winks, she does not bother,
 She knows too much to argue or to judge.</p> |
| <p>4. The bridge at midnight trembles,
 The country doctor rambles,
 Bankers' nieces seek perfection,
 Expecting all the gifts that wise men bring.
 The wind howls like a hammer,
 The night blows cold an' rainy,
 My love she's like some raven
 At my window with a broken wing.</p> | |

Chord diagrams for D and Em are shown above the first system of music.

walls You that hide be-hind desks I just

want you to know I can see through your masks

D.S. al Fine

2. You that never done nothin'
But build to destroy
You play with my world
Like it's your little toy
You put a gun in my hand
And you hide from my eyes
And you turn and run farther
When the fast bullets fly
3. Like Judas of old
You lie and deceive
A world war can be won
You want me to believe
But I see through your eyes
And I see through your brain
Like I see through the water
That runs down my drain
4. You fasten the triggers
For the others to fire
Then you set back and watch
When the death count gets higher
You hide in your mansion
As young people's blood
Flows out of their bodies
And is buried in the mud
5. You've thrown the worst fear
That can ever be hurled
Fear to bring children
Into the world
For threatenin' my baby
Unborn and unnamed
You ain't worth the blood
That runs in your veins
6. How much do I know
To talk out of turn
You might say that I'm young
You might say I'm unlearned
But there's one thing I know
Though I'm younger than you
Even Jesus would never
Forgive what you do
7. Let me ask you one questions
Is your money that good
Will it buy you forgiveness
Do you think that it could
I think you will find
When your death takes its toll
All the money you made
Will never buy back your soul
8. And I hope that you die
And your death'll come soon
I will follow your casket
On a pale afternoon
And I'll watch while you're lowered
Down to your death bed
And I'll stand o'er your grave
Till I'm sure that you're dead.

MOST LIKELY YOU GO YOUR WAY (AND I'LL GO MINE)

WORDS AND MUSIC BY BOB DYLAN

Moderately, with a beat

G
x000

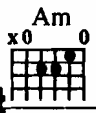
mf

Am
x0 0

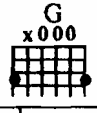
You say you love_ me And_ you're think - in' of ___ me, But you
 You say you dis - turb me And_ you don't de - serve ___ me, But you
 You say you're sor - ry For_ tell - in' sto - ries That you

G
x000

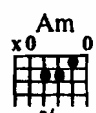
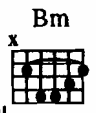
know you could_ be wrong.
 know some - times_ you lie.
 know I be - lieve are true.



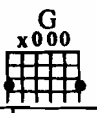
You say you told me That you wan - na hold me, But you
 You say you're shak - in' And you're al - ways ach - in', But you
 You say ya got some Oth - er kind - a lov - er And



know you're not that strong..
 know how hard you try. Some-
 yes, I be - lieve you do. You



I just can't do what I done be - fore, I just can't beg you
 times it gets so hard to care, It can't be this way
 say my kiss - es are not like his, But this time I'm not gon - na tell you



an - y more. I'm gon - na let you pass And
 ev - 'ry - where. And I'm gon - na let you pass, Yes, and
 why that is. I'm just gon - na let you pass, Yes, and

D



G



Bm



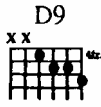
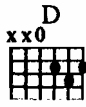
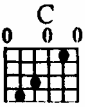
C



G



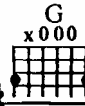
I'll go last... Then time will tell — just who fell — And
 I'll go last... Then time will tell — just who fell — And
 I'll go last... Then time will tell — who fell — And



No Chord

To Coda

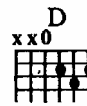
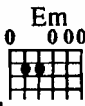
who's been left be - hind, — When you go your way and I go
 who's been left be - hind, — When you go your way and I go
 who's been left be - hind, — When you go your way and I go



1.


2.

mine.
mine.




The judge, he holds a grudge, — He's gon-na call on you. —

Em
0 0 0 0




But he's bad - ly built And he walks on stilts, Watch out he don't

D
xx0




D. S. al Coda 



fall on you.


Coda

G
x000




mine.

G
x000



Repeat and fade



Repeat and fade

MR. TAMBOURINE MAN

WORDS AND MUSIC BY BOB DYLAN

Moderato (in 2)

Refrain



Hey! Mis - ter Tam - bou - rine Man play a song for me, I'm not



sleep-y and there is no place I'm go-in' to.



Hey! Mis - ter Tam - bou - rine Man play a song for me in the



fifth time Fine

jin - gle jan - gle morn-in' I'll come fol - low-in' you.

Verse




1. Thought I know that eve - nin's em - pire has re - turned in - to sand,




Van - ished from my hand, left me blind - ly here to stand but still not




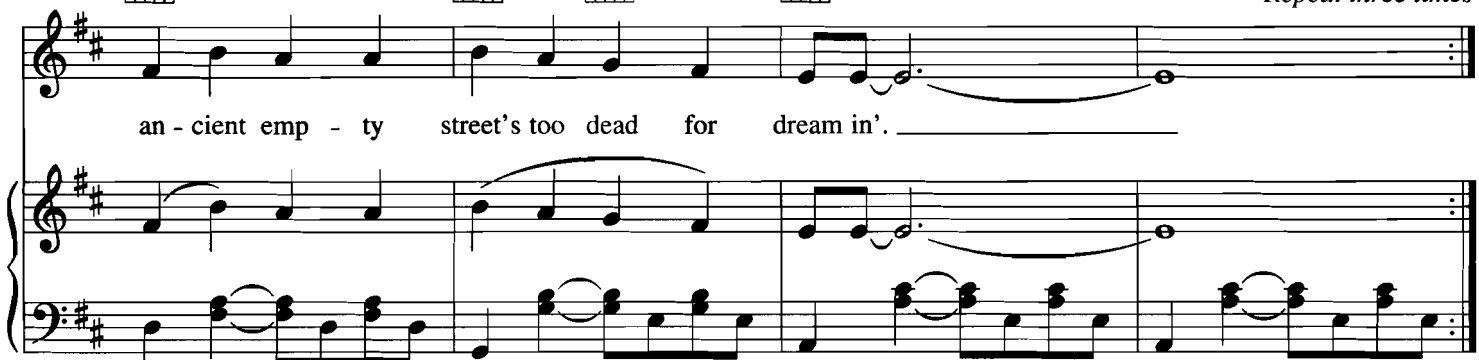
sleep-in'! My wea - ri - ness a - maz - es me I'm





brand - ed on my feet. I have no one to meet and the





an - cient emp - ty street's too dead for dream in'.

Repeat three times

Refrain:

Verse 2. Take me on a trip upon your magic swirlin' ship
 My senses have been stripped, my hands can't feel to grip
 My toes too numb to step, wait only for my boot heels
 To be wanderin'
 I'm ready to go anywhere, I'm ready for to fade
 Into my own parade, cast your dancin' spell my way
 I promise to go under it.

Refrain:

Verse 3. Though you might hear laughin' spinnin' swingin' madly across the sun
 It's not aimed at anyone, it's just escapin' on the run
 And but for the sky there are no fences facin'
 And if you hear vague traces of skippin' reels of rhyme
 To your tambourine in time, it's just a ragged clown behind
 I wouldn't pay it any mind, it's just a shadow you're
 Seein' that he's chasin'.

Refrain:

Verse 4. Then take me disappearin' through the smoke rings of my mind
 Down the foggy ruins of time, far past the frozen leaves
 The haunted, frightened trees out to the windy beach
 Far from the twisted reach of crazy sorrow
 Yes, to dance beneath the diamond sky with one hand wavin' free
 Silhouetted by the sea, circled by the circus sands
 With all memory and fate driven deep beneath the waves
 Let me forget about today until tomorrow.

Refrain:

MY BACK PAGES

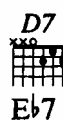
WORDS AND MUSIC BY BOB DYLAN

Moderato (freely)

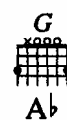
Capo on 1st fret : D



E \flat



E \flat 7



A \flat

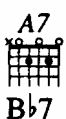
First system of musical notation, including treble and bass clefs, a dynamic marking of *mf*, and a slur over the first two measures.



E \flat /G



Fm7



B \flat 7



E \flat

Second system of musical notation, including treble and bass clefs.



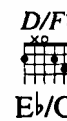
E \flat



Cm



A \flat

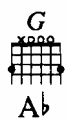


E \flat /G

Third system of musical notation, including lyrics: 1. Crim - son flames tied through my ears, Rol - lin'

2.-6. See additional lyrics

Fourth system of musical notation, including treble and bass clefs.



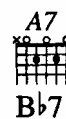
A \flat



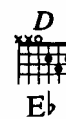
E \flat /G



Fm7



B \flat 7



E \flat

Fifth system of musical notation, including lyrics: high and might - y traps, Pounced with

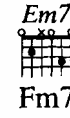
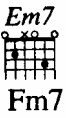
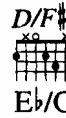
Sixth system of musical notation, including treble and bass clefs.



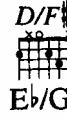
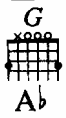
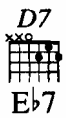
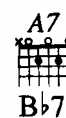
fire on flam - ing roads, Us - ing i - deas



as my maps. "We'll meet on edg - es,



soon," said I, Proud 'neath heat - ed brow,



Ah, but I was so much old - er then, I'm

Em7
Fm7

A7
Bb7

G
Ab

D
Eb

1.-5.

6.

young - er than that now.

2. Half-wracked prejudice leaped forth,
 "Rip down all here," I screamed,
 Lies that life is black and white
 Spoke from my skull I dreamed.
 Romantic facts of musketeers,
 Foundationed deep, somehow,
 Ah, but I was so much older then,
 I'm younger than that now.
3. Girl's faces formed the forward path
 From phony jealousy,
 To memorizing politics
 Of ancient history.
 Flung down by corpse evangelist
 Unthought of, though, somehow,
 Ah, but I was so much older then,
 I'm younger than that now.
4. A self-ordained professor's tongue,
 Too serious to fool,
 Spouted out that liberty.
 Is just equality in school.
 "Equality," I spoke the word
 As if a wedding vow,
 Ah, but I was so much older then,
 I'm younger than that now.
5. In a soldier's stance I aimed my hand
 At the mongrel dogs who teach,
 Fearing not that I'd become my enemy
 In the instant that I preach.
 My pathway led by confusion boats,
 Mutiny from stern to bow,
 Ah, but I was so much older then,
 I'm younger than that now.
6. Yes, my guards stood hard when abstract threats
 Too noble to neglect
 Deceived me into thinking
 I had something to protect.
 Good and bad, I define these terms
 Quite clear, no doubt, somehow,
 Ah, but I was so much older then,
 I'm younger than that, now.

NEW MORNING

WORDS AND MUSIC BY BOB DYLAN

Moderately fast

Chord diagrams: A, D, A, D

mf

Chord diagrams: A, D, A, D

Chord diagrams: A, D, A

mf

Can't you hear that — roost - er crow - in' ?
 Can't you hear that — mo - tor turn - in' ?

Chord diagrams: D, A, C#m/G#

Rab-bit run-nin' down a - cross the road
 Au-to - mo - bile com-in' in - to style,

C#dim/G F#m D

Un - der-neath the bridge where the wa - ter flowed through.
Com-in' down the road — for a coun-try mile or two.

D/C# Bm C#m Bm7

So hap-py just to see you smile, un-der-neath the sky_ of blue

D/E A D A

On this new morn-ing, — new

D A D A

morn-ing, On this new morn-ing with you. —

D A D

3 3

G (add A) G F#m7

The night_ passed a - way so _____ quick - ly;

3 3

G E

It al - ways does when you're_ with me. _____

A D A D

A D A D

Can't you feel that sun _____ a - shin - in'?

A C#m/G# C#dim/G

Ground hog run-nin' by the coun-ty stream,— This must be the day that

F#m7 D A Bm7

all of my_ dreams come true. So hap-py just to

C#m Bm7 D/E A D

be a-live un-der-neath the sky_ of blue On this new_____ morn-ing,---

A D A D A

new morn-ing, On this new morn-ing with you.

D A D A

2nd time to Coda ⊕

This system contains the first four measures of the piece. The guitar part has chords D and A alternating. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

D A D A

(GUITAR SOLO)

The second system continues the piece. The fourth measure is marked as a guitar solo, indicated by the text "(GUITAR SOLO)" below the staff. The piano accompaniment continues with eighth notes.

D A D A

3 3

The third system continues the piece. The guitar part has chords D and A. The piano accompaniment includes triplet markings (3) over the eighth notes in the right hand.

D A D

D.S. al Coda ⊕

The fourth system concludes the main body of the piece. It ends with a double bar line and a coda symbol (⊕). The piano accompaniment features a final triplet of eighth notes.

Coda ⊕

A D

New morn - ing,

Repeat and fade

3 3 3

The Coda section consists of two systems. The first system has the lyrics "New morn - ing," with a long note for "ing,". The second system has the instruction "Repeat and fade" and features a piano accompaniment with triplet markings (3) over the eighth notes.

ONE MORE CUP OF COFFEE (VALLEY BELOW)

WORDS AND MUSIC BY BOB DYLAN

Slowly

Am G F

mf

With Pedal Throughout

E Am

1. Your breath is sweet _____ Your eyes are like _____

G F

two jewels in the sky _____ Your back is straight, your hair _____ is smooth _____ On the

E

No Chord

Am

G

To the val-ley be - low

F

1. 2.

E

3.

E

Am

2. Your

3. Your

2. Your daddy he's an outlaw
 And a wanderer by trade
 He'll teach you how to pick and choose
 And how to throw the blade
 He oversees his kingdom
 So no stranger does intrude
 His voice it trembles as he calls out for
 Another plate of food

One more cup of coffee for the road
 One more cup of coffee 'fore I go
 To the valley below

3. Your sister sees the future
 Like your mama and yourself
 You've never learned to read or write
 There's no books upon your shelf
 And your pleasure knows no limits
 Your voice is like a meadow lark
 But your heart is like an ocean
 Mysterious and dark

One more cup of coffee for the road
 One more cup of coffee 'fore I go
 To the valley below

POLITICAL WORLD

WORDS AND MUSIC BY BOB DYLAN

Brightly, with a driving beat (in 4)

Gomit3rd



The first system of the score consists of two staves. The top staff is a single treble clef line for guitar, showing a series of whole notes. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment. The piano part features a driving bass line of eighth notes and a melody of quarter notes in the right hand. A dynamic marking of *mf* is present in the piano part.

The second system continues the musical score. It includes the first line of lyrics: "1. We live in a po - lit - i - cal world, _". The piano accompaniment continues with the same driving bass line and melodic structure.

The third system continues the musical score. It includes the second and third lines of lyrics: "Love don't have an - y place. _ We're liv - ing in times where men _ com - mit crimes, And crime _". The piano accompaniment continues with the same driving bass line and melodic structure.

1. | 2.

— don't have a face.—

2. We

live in a po-lit-i-cal world,— I - ci-cles hang-ing down,—

Wed-ding bells ring and an - gels sing,— Clouds— cov-er up the ground.—

3. We

live in a po-lit-i-cal world, — Wis-dom is thrown in-to jail, — It

rots in a cell, is mis-guid - ed as hell, Leav-ing no one to pick up a trail. —

Gm



4. We

Gomit3rd



live in a po-lit-i-cal world — Where mer - cy walks the plank, —

Life is in mir-rors, death dis-ap-pears Up the steps in-to the near-est bank._

Gm



1. 2.

5. We

Gomit3rd
x00



live in a po-lit-i-cal world_ Where cour-age is a thing of the past,_

Hous-es are haunt-ed, chil-dren are un-want-ed, The next day could be your last._ 6. We

live in a po-lit - i - cal world, _ The one we can see and can feel. _ But there's

no one to check, _ it's all a stacked deck, We all know for sure that it's real. _

Gm



7. We

Gomit3rd
x00



live in a po-lit - i - cal world, _ In the cit - ies of lone - some fear. _

Lit - tle by lit - tle you turn in the mid - dle, But you're nev - er sure why you're here. — 8. We

live in a po - lit - i - cal world, — Un - der the mi - cro - scope, — You can

trav - el an - y - where and hang — your - self there, You al - ways got more than e - nough rope.

Gm



9. We



live in a po-lit-i-cal world, _ Turn-ing and a-thrash-ing a-bout. _ As

soon as you're a-wake, you're trained_ to take_ What looks like the eas-y way out. _

Gm



10. We

Gomit3rd



live in a po-lit-i-cal world _ Where peace is not wel-come at all, _ It's turned a -

way from the door_ to wan - der some more_ Or put up a - gainst the wall._ 11. We

live in a po-lit-i-cal world,_ Ev-ery-thing is hers_ or his,_

Climb in - to the frame and shout_ God's name, But you're nev-er sure what it is._

Gm



Repeat and fade

POSITIVELY FOURTH STREET

WORDS AND MUSIC BY BOB DYLAN

Medium tempo

mf

G

C

Cm

G

You got a lot - ta nerve — To say you are my friend

G

D

C

G

D

twelfth time to Coda ⊕
repeat eleven times

When I was down You just stood there grin - ning —

⊕ Coda

G

C

Cm

G

2. You got a lotta nerve
To say you gotta helping hand to lend
You just want to be on
The side that's winning
3. You say I let you down
You know it's not like that
If you're so hurt
Why then don't you show it
4. You say you lost your faith
But that's not where it's at
You had no faith to lose
And you know it
5. I know the reason
That you talk behind my back
I used to be among the crowd
You're in with
6. Do you take me for such a fool
To think I'd make contact
With the one who tries to hide
When he don't know to begin with
7. You see me on the street
You always act surprised
You say "how are you?", "good luck"
But you don't mean it
8. When you know as well as me
You'd rather see me paralyzed
Why don't you just come out once
And scream it
9. No I do not feel that good
When I see the heart breaks you embrace
If I was a master thief
Perhaps I'd rob them
10. And now I know you're dissatisfied
With your position and your place
Don't you understand
It's not my problem
11. I wish that for just one time
You could stand inside my shoes
And just for that one moment
I could be you
12. Yes I wish that for just one time
You could stand inside my shoes
You'd know what a drag it is
To see you

RING THEM BELLS

WORDS AND MUSIC BY BOB DYLAN

Moderately slow, in 2, quasi gospel style

Guitar (Capo 1st fret)



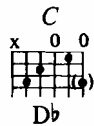
Piano: Db

Ab

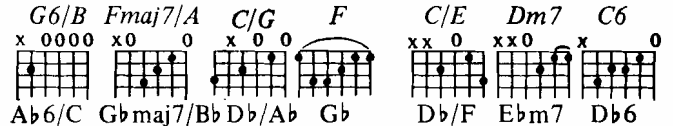
Bbm

Ab/C

Musical notation for the first system, including piano accompaniment and guitar chords.



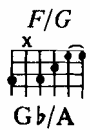
Db



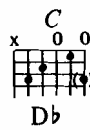
Ab6/C Gbmaj7/Bb Db/Ab Gb Db/F Ebm7 Db6

Musical notation for the second system, including vocal melody and piano accompaniment.

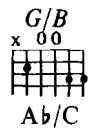
Ring them bells, ye hea - then, from the
 Ring them bells, Saint Pe - ter, where the



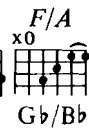
Gb/A



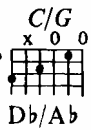
Db



Ab/C



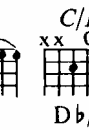
Gb/Bb



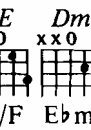
Db/Ab



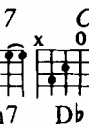
Gb



Db/F



Ebm7



Db

Musical notation for the third system, including vocal melody and piano accompaniment.

cit - y that dreams, — Ring them bells from the sanc - tu - ar - ies cross the
 four winds blow, — Ring them bells with an i - ron hand So the

Dm7/G

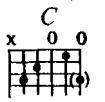


Ebm7/Ab

F



Gb



Db

val - leys and
peo - ple will

streams,
know.

For they're deep and they're wide,
Oh, it's rush hour now

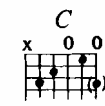
And the world's on its side,
On the wheel and the plow,

And
And the

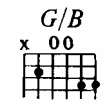
1. C Dm7 C/E Dm C/E Dm C Dm F/G



Db Ebm Db/F Ebm Db/F Ebm Db Ebm Gb/Ab



Db



Ab/C

time is run - ning back - wards, And so is the bride.

F/A



Gb/Bb

G/B



Ab/C

C



Db

2. *C* *Dm* *C/E* *Dm7* *C/E* *Dm7* *C* *Dm7* *F/G* *C*

x 0 0 xx0 xx0 xx0 xx0 x 0 0 xx0 x 0 0 x 0 0

D_b *E_bm* *D_b/F* *E_bm7* *D_b/F* *E_bm7* *D_b* *E_bm7* *G_b/A_b* *D_b*

sun is — go - ing down — up - on the sa - cred cow.

G/B *Am* *F/A* *G*

x 0 0 x0 0 x0 0 0 0 0

A_b/C *B_bm* *G_b/A_b* *A_b*

C *G₆/B* *Fmaj7/A* *C/G*

x 0 0 0 x0 0 x 0 0

D_b *A_b6/C* *G_bmaj7/B_b* *D_b/A_b*

Ring them bells, Sweet

F *C/E* *Dm7* *C* *F/G* *C*

x xx 0 xx0 x 0 0 x 0 0 x 0 0

G_b *D_b/F* *E_bm7* *D_b* *G_b/A_b* *D_b*

Mar - tha, for the poor man's son,

G/B $\begin{matrix} x & 0 & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$ F/A $\begin{matrix} x & 0 \\ \text{---} & \text{---} \end{matrix}$ C/G $\begin{matrix} x & 0 & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$ F $\begin{matrix} \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} \end{matrix}$ C/E $\begin{matrix} x & x & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$ Dm7 $\begin{matrix} x & x & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$ C $\begin{matrix} x & 0 & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$ Dm/G $\begin{matrix} x & 0 \\ \text{---} & \text{---} \end{matrix}$
 Ab/C Gb/Bb Db/Ab Gb Db/F Ebm7 Db Ebm/Ab

Ring them bells so the world will know that God is one. —

F $\begin{matrix} \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} \end{matrix}$ Gb C $\begin{matrix} x & 0 & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$
 Gb Db

— Oh, the shep-herd is a - sleep — Where the

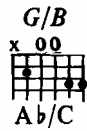
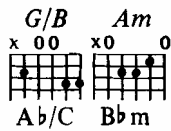
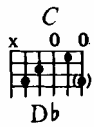
F $\begin{matrix} \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} \end{matrix}$ Gb C $\begin{matrix} x & 0 & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$ Dm7 $\begin{matrix} x & x & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$ C/E $\begin{matrix} x & x & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$ Dm $\begin{matrix} x & x & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$
 Gb Db Ebm7 Db/F Ebm

wil - lows weep, — And the moun - tains are

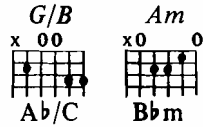
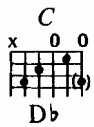
C/E $\begin{matrix} x & x & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$ Dm7 $\begin{matrix} x & x & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$ C $\begin{matrix} x & 0 & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$ Dm/G $\begin{matrix} x & 0 \\ \text{---} & \text{---} \end{matrix}$ C $\begin{matrix} x & 0 & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$ G/B $\begin{matrix} x & 0 & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$ Am $\begin{matrix} x & 0 & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$ G/B $\begin{matrix} x & 0 & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$
 Db/F Ebm7 Db Ebm/Ab Db Ab/C Bbm Ab/C

filled with lost sheep. Ring them bells for the blind and the

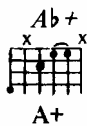
poco rit. *a tempo*



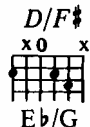
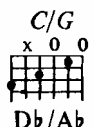
deaf, Ring them bells for all of us who are



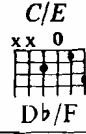
left, Ring them bells



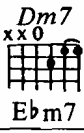
for the chos - en few Who will judge the



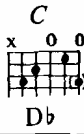
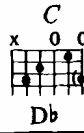
man - y when the game is through. Ring them



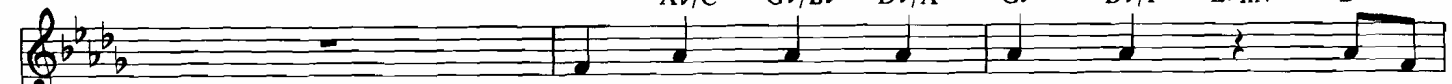
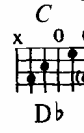
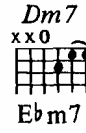
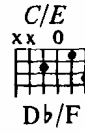
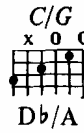
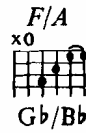
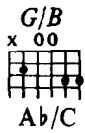
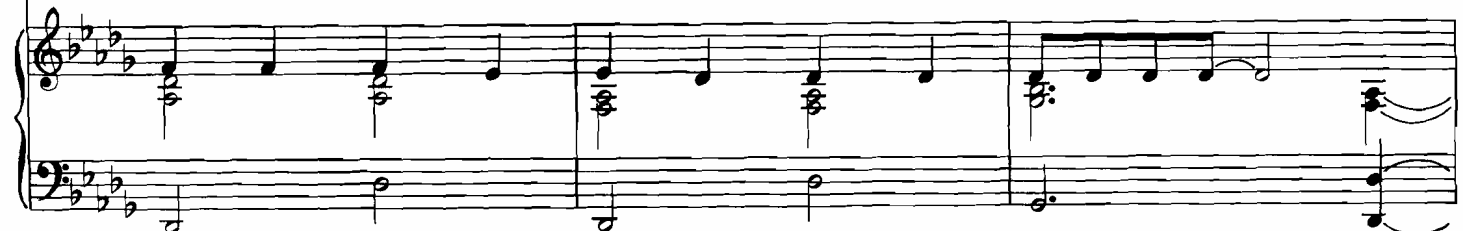
bells for the time that flies, For the child that



cries When in - no - cence dies.



Ring them bells, Saint Cath - erine from the top of the room, -



Ring them from the for - tress for the



Dm7/G



Ebm7/Ab

F



Gb

C



Db

G



Ab

lil - ies that bloom. ——— Oh, the lines are long, and the fight - ing is



Gb



Db



Ebm



Db/F



Ebm

strong, And they're break - ing down the



Db/F



Ebm7



Db



Ebm7



Gb/Ab

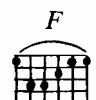


Db

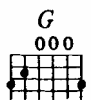


Ab

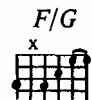
dis - tance be - tween right and wrong. ———



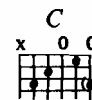
Gb



Ab



Gb/Ab



Db

SEVEN DAYS

WORDS AND MUSIC BY BOB DYLAN

Moderately (in 2)



mf

Sev - en days,

5 5 4



sev - en more days she'll be com-in', I'll be



wait - ing at the sta-tion for her to ar - rive,



Sev - en more days,



all I got - ta do is sur - vive.

She been

Em

gone

ev - er

C

G

B

since I been a child, Ev - er since I seen her smile,

Em C Am

I ain't for - got - ten her eyes.

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for Em, C, and Am. The piano accompaniment consists of a treble and bass clef staff.

She had a face that could out -

This system contains the second line of music. It continues the vocal line and piano accompaniment from the first system.

B Em

shine the sun in the skies.

This system contains the third line of music. It includes guitar chord diagrams for B and Em. The piano accompaniment includes a fingering '5' on the right hand and '1 1' on the left hand.

I been

This system contains the fourth line of music, continuing the vocal line and piano accompaniment.

good,

The first system of music features a vocal line in the treble clef with a long note on 'good,' followed by a piano accompaniment in the grand staff. The piano part consists of chords in the right hand and a bass line in the left hand.

I been

The second system continues the vocal line with 'I been' and includes a finger number '5' above a note in the piano accompaniment.

good while I been wait - in', May - be guilt - y of hes - i - tat -

This system includes guitar chord diagrams for C, G, and B above the vocal line. The piano accompaniment includes finger numbers '5' and '7'.

- in', I just been hold - in' on,

The fourth system includes guitar chord diagrams for Em, C, and Am above the vocal line. The piano accompaniment continues with chords and a bass line.

B

Sev - en more days, all that - 'll be gone. _

Detailed description: This system contains the first two lines of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics "Sev - en more days, all that - 'll be gone. _" are written below the staff. The second staff is a piano accompaniment in treble clef, and the third staff is in bass clef. A guitar chord diagram for B major is shown above the second measure of the vocal line. The piano accompaniment features chords and moving lines in both hands.

Em

There's _

Detailed description: This system contains the third and fourth lines of music. The top staff is a vocal line in treble clef. The lyrics "There's _" are written below the staff. The second staff is a piano accompaniment in treble clef, and the third staff is in bass clef. A guitar chord diagram for E minor (Em) is shown above the first measure of the vocal line. The piano accompaniment continues with chords and moving lines.

D

A

kiss - ing in the val - ley, Thiev - ing in the al - ley,



Detailed description: This system contains the fifth and sixth lines of music. The top staff is a vocal line in treble clef. The lyrics "kiss - ing in the val - ley, Thiev - ing in the al - ley," are written below the staff. The second staff is a piano accompaniment in treble clef, and the third staff is in bass clef. Guitar chord diagrams for D major and A major are shown above the first and fourth measures of the vocal line, respectively. The piano accompaniment continues with chords and moving lines.

B

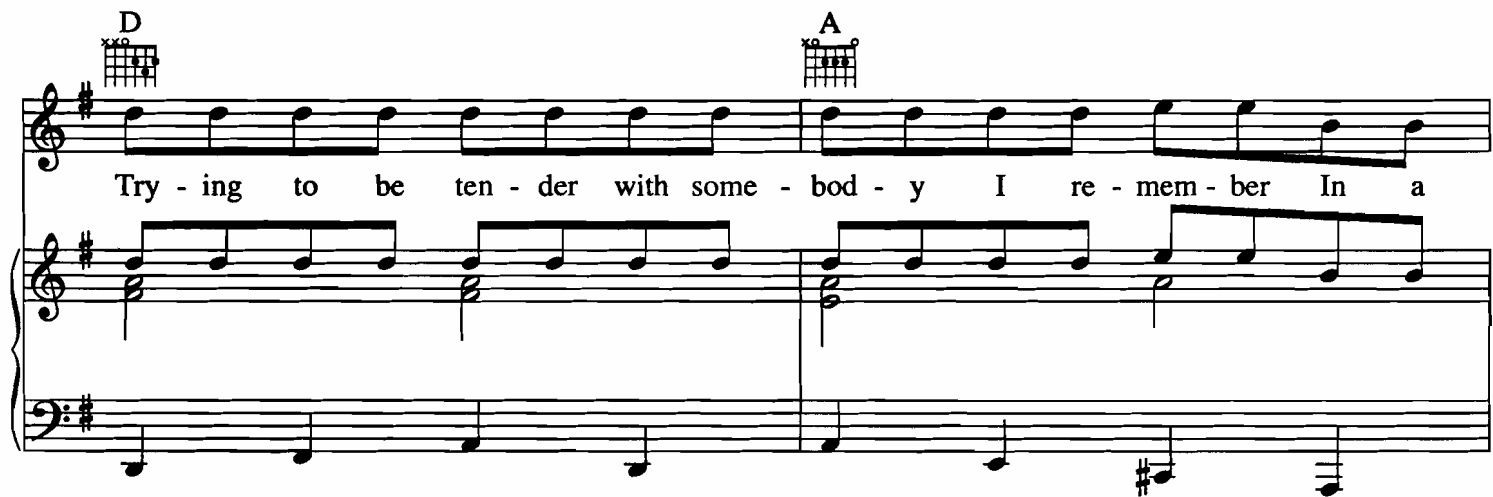
Em


Fight - ing ev - ery inch of the way. _

Detailed description: This system contains the seventh and eighth lines of music. The top staff is a vocal line in treble clef. The lyrics "Fight - ing ev - ery inch of the way. _" are written below the staff. The second staff is a piano accompaniment in treble clef, and the third staff is in bass clef. Guitar chord diagrams for B major and E minor (Em) are shown above the first and fifth measures of the vocal line, respectively. The piano accompaniment continues with chords and moving lines.

D  A 

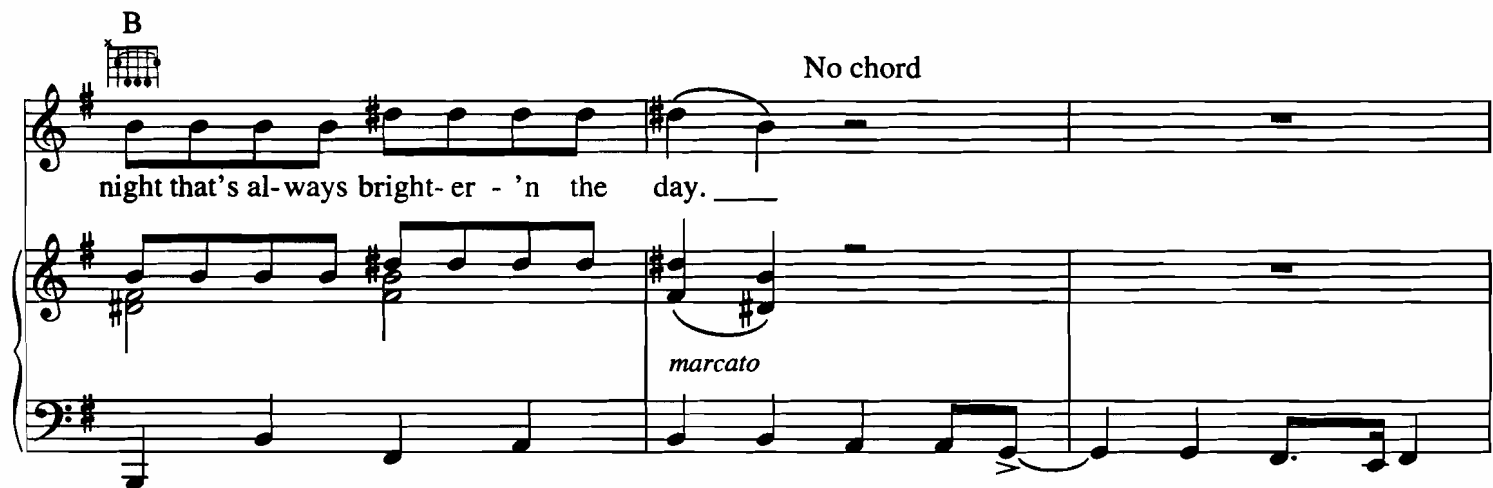
Try - ing to be ten - der with some - bod - y I re - mem - ber In a



B  No chord

night that's al - ways bright - er - 'n the day. _____

marcato




To next strain

B7  No chord

Sev - en



Fine

B7



Musical notation for the first system, including piano accompaniment with triplets and a vocal line.

Em



days,

Musical notation for the second system, including piano accompaniment and a vocal line with a long note.

sev - en

Musical notation for the third system, including piano accompaniment and a vocal line.



more days that are con - nect - ed, Just like I ex - pect -

Musical notation for the fourth system, including piano accompaniment and a vocal line.

Em C Am

- ed, she'll be com - in' on forth, —

This system contains the first three measures of the piece. The vocal line starts with a whole note rest, followed by a half note 'ed,' on the first measure, a quarter note 'she'll' on the second, a quarter note 'be' on the third, a quarter note 'com - in'' on the fourth, a quarter note 'on' on the fifth, and a half note 'forth,' on the sixth. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

B

My beau - ti - ful com - rade from the north. —

This system contains the next three measures. The vocal line begins with a whole note rest, followed by a quarter note 'My' on the first, a quarter note 'beau - ti - ful' on the second, a quarter note 'com - rade' on the third, a quarter note 'from' on the fourth, a quarter note 'the' on the fifth, and a half note 'north.' on the sixth. The piano accompaniment continues with a similar rhythmic pattern.

Em

D.S. al Fine

There's —

This system contains the final three measures. The vocal line has a whole note rest for the first two measures, followed by a half note 'There's' on the third measure. The piano accompaniment concludes with a final chord in the right hand.

SHE BELONGS TO ME

WORDS AND MUSIC BY BOB DYLAN

Moderato

Piano introduction in 4/4 time, marked *mf*. The right hand (R.H.) features a melodic line with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment. The piece concludes with the instruction "R. H." in the final measure.

C

Chord diagram for C major: x02321.

F

Chord diagram for F major: xx0232.

C

Chord diagram for C major: x02321.

1. She's got ev - 'rything_ she needs She's an art - ist She don't look

First line of the song, starting with a first ending bracket. The vocal line is in 4/4 time. The piano accompaniment is marked *mp*. The lyrics are: "1. She's got ev - 'rything_ she needs She's an art - ist She don't look".

C

Chord diagram for C major: x02321.

F

Chord diagram for F major: xx0232.

C

Chord diagram for C major: x02321.

F

Chord diagram for F major: xx0232.

back She's got ev - 'rything_ she needs She's an

Second line of the song, starting with a second ending bracket. The vocal line continues with the lyrics: "back She's got ev - 'rything_ she needs She's an". The piano accompaniment continues with the same harmonic structure.

C F C

art - ist She don't look back She can take the

C F C F C

dark out of the night-time And — paint the day - time black.

Repeat 4 times

2. You will start out standing
 Proud to steal her anything she sees
 You will start out standing
 Proud to steal her anything she sees
 But you will wind up peeking through her keyhole
 Down upon your knees.

3. She never stumbles
 She's got no place to fall
 She never stumbles
 She's got no place to fall
 She's nobody's child
 The law can't touch her at all.

4. She wears an Egyptian ring
 That sparkles before she speaks
 She wears an Egyptian ring
 That sparkles before she speaks
 She is a hypnotist collector
 You are a walking antique.

5. Bow down to her on Sunday
 Salute her when her birthday comes
 Bow down to her on Sunday
 Salute her when her birthday comes
 For Halloween give her a trumpet
 And for Christmas, buy her a drum.

SHOOTING STAR

WORDS AND MUSIC BY BOB DYLAN

Slowly

E 0 0 0 0 0
 E/G# x x 0 0 0
 A x 0 x
 E 0 0 0 0 0

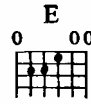
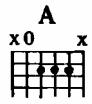
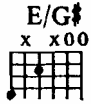
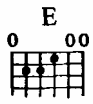
The first system of music features a guitar part with four measures of chords: E, E/G#, A, and E. The piano accompaniment is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The melody in the right hand consists of quarter and eighth notes, while the left hand provides a steady bass line.

E/G# x x 0 0 0
 A x 0 x
 B x x x

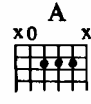
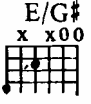
The second system continues the guitar part with three measures of chords: E/G#, A, and B. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

E 0 0 0 0 0
 A x 0 x
 E 0 0 0 0 0
 E/G# x x 0 0 0
 A x 0 x
 E 0 0 0 0 0

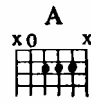
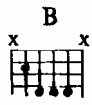
The third system concludes the guitar part with six measures of chords: E, A, E, E/G#, A, and E. The piano accompaniment concludes with a final melodic phrase. The word "Seen a" is written at the end of the system.



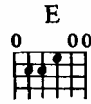
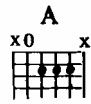
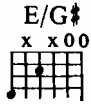
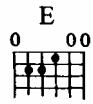
shoot - ing star to - night, And I thought of you...



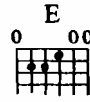
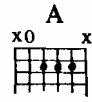
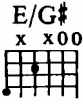
You were try - ing to break in - to an - oth - er world, A world I nev - er knew...



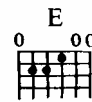
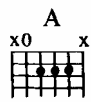
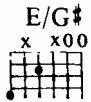
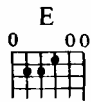
I al - ways kind of won - dered if you ev - er made it through... Seen a



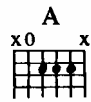
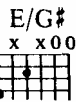
shoot - ing star to - night, And I thought of you...



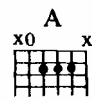
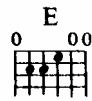
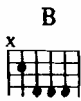
Seen a



shoot - ing star to - night, And I thought of me. — If I was



still the same, If I ev - er be - came_ what you want - ed me to be, —



Did I miss the mark or o - ver - step the line that on - ly you could see? — Seen a

E
0 00

E/G#
x x00

A
x0 x

E
0 00

shoot - ing star to - night, And I thought of me.

C#m
x 4fr.

C+
x x

E/B
x 00

E6b5/Bb
x x

Lis - ten to⁶ the en - gine, - lis - ten to the bell, - As the last fire truck from hell

A
x0 x

B
x x

E
0 00

goes roll - ing by, All - good peo - ple are pray - ing. It's the

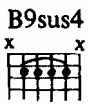
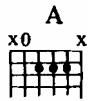
C#m
x 4fr.

C+
x x

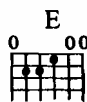
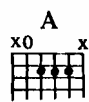
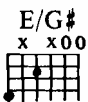
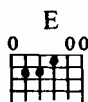
E/B
x 00

E6b5/Bb
x x

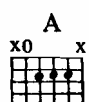
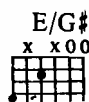
last temp - ta - tion, - the last ac - count, The last time you might hear - the ser - mon on the mount, -



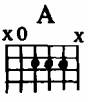
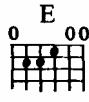
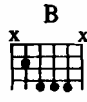
The last ra - dio is play - ing. Seen a



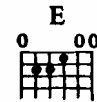
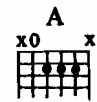
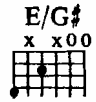
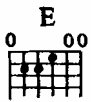
shoot - ing star to - night _ slip a - way.



To - mor - row will be an - oth - er day.



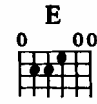
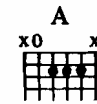
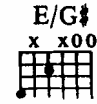
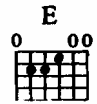
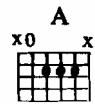
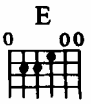
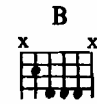
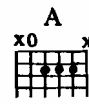
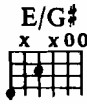
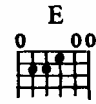
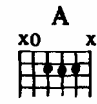
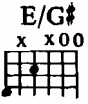
Guess it's too late to say the things to you _ that you need - ed to hear me say. Seen a



5

shoot - ing star to - night...

slip a - way...



TONIGHT I'LL BE STAYING HERE WITH YOU

WORDS AND MUSIC BY BOB DYLAN

Moderately slow, with a beat

G x000 G x000 C 0 0 0 G x000
 Throw my tick-et out the win - dow,

C 0 0 0 G x000
 Throw my suit - case out there, too, — Throw my

C 0 0 0 Bm x C 0 0 0 Bm x Am x0 0
 trou - bles out the door, I don't need them an - y more 'Cause to -

G x000 C 0 0 0 G x000

night I'll be stay - ing here with you.

C 0 0 0 G x000 C 0 0 0

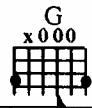
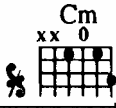
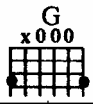
I should have left this town_ this morn-ing But it was more than I could

G x000 C 0 0 0 Bm x 0 0 0 C 0 0 0

do. Oh, your love comes on so strong And I've

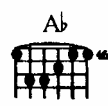
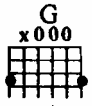
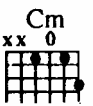
Bm x Am x0 0 0 G x000 C 0 0 0

wait - ed all day long_ For to - night when I'll be stay - ing here with



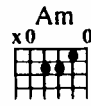
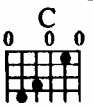
you.

Is it real - ly an - y won - der



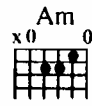
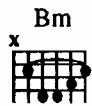
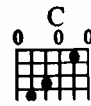
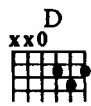
The love that a stran-ger might re - ceive.

You cast your spell and I went



un - der,

I find it so dif - fi - cult_ to



To Coda

No Chord

leave.

I can hear that whis - tle blow-in',

G x000 C 0 0 0 G x000 C 0 0 0

I see that sta-tion-mas - ter,

G x000 C 0 0 0 Bm x Bm C 0 0 0

too, If there's a poor boy on the street, Then

Bm x Am x0 0 G x000 C 0 0 0 G x000

D.S. al Coda (Instrumental)

let him have my seat 'Cause to - night I'll be stay-ing here with you. —

Coda Am x0 0 0 N.C. G x000 C 0 0 0

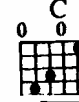

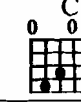
Throw my tick - et out — the win - dow,






Throw my suit-case out — there, too,



Throw my trou - bles out the door, I don't









need them an - y more 'Cause to - night I'll be stay - ing here with you.



SUBTERRANEAN HOMESICK BLUES

WORDS AND MUSIC BY BOB DYLAN

Moderate blues rock


A7



1. John - ny's in the base - ment mix - ing up the med - i - cine; I'm on the pave - ment


think - ing a - bout the gov - ern - ment. The man in the trench coat,

badge out, laid off, says he's got a bad cough; wants to get it paid off.

D7  A7 


Look out, kid, — it's some-thin' you did; — God knows when — but you're

do - in' it a - gain! You bet - ter duck down the al - ley - way

E7 

look - in' for a new friend; the man in the coon - skin cap by the big pen

A7



wants e - lev - en dol - lar bills: You on - ly got ten.

(after last verse, repeat intro and fade)

2. Maggie comes fleet foot
 Face full of black soot
 Talkin' at the heat put
 Plants in the bed but
 The phone's tapped any-way
 Maggie says that many say
 They must bust in early May
 Orders from the D.A.
 Look out kid
 Don't matter what you did
 Walk on your tip toes
 Don't try "No Doz"
 Better stay away from those
 That carry around a fire hose
 Keep a clean nose
 Watch the plain clothes
 You don't need a weather man
 To know which way the wind blows.

3. Get sick, get well
 Hang around a ink well
 Ring bell, hard to tell
 If anything is goin' to sell
 Try hard, get barred
 Get back, write braille
 Get jailed, jump bail
 Join the army, if you fail
 Look out kid, you're gonna get hit
 But users, cheaters
 Six time losers
 Hang around the theatres
 Girl by the whirlpool
 Lookin' for a new fool
 Don't follow leaders
 Watch the parkin' meters

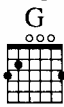
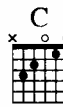
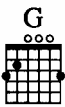
4. Ah get born, keep warm
 Short pants, romance, learn to dance
 Get dressed, get blessed
 Try to be a success
 Please her, please him, buy gifts
 Don't steal, don't lift
 Twenty years of schoolin'
 And they put you on the day shift
 Look out kid they keep it all hid
 Better jump down a manhole
 Light yourself a candle, don't wear sandals
 Try to avoid the scandals
 Don't wanna be a bum
 You better chew gum
 The pump don't work
 'Cause the vandals took the handles.

THE TIMES THEY ARE A-CHANGIN'

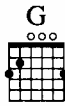
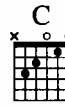
WORDS AND MUSIC BY BOB DYLAN

Moderately

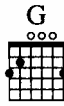
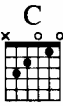
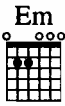
mf



1. Come gath-er 'round peo-ple where - ev - er you roam _____ And ad -
 2.-5. See additional lyrics



mit that the wa - ters a - round you have grown And ac - cept it that



soon you'll be drenched to the bone. _____ If your time to you is worth

D D7 Gmaj7

sav - in' _____ Then you bet - ter start swim-min' or you'll sink like a

D G C D 1.,2. G

stone for the times they are a - chang - in' _____ 2. Come
3. Come

3.,4. G Em D D7 Gmaj7 D | 5. G

in' _____ 4. Come in' _____
5. The

Additional lyrics

2. Come writers and critics who prophecize with your pen
And keep your eyes wide the chance won't come again
And don't speak too soon for the wheel's still in spin
And there's no tellin' who that it's namin'.
For the loser now will be later to win
For the times they are a-changin'.

4. Come mothers and fathers throughout the land
And don't criticize what you can't understand
Your sons and your daughters are beyond your command
Your old road is rapidly agin'.
Please get out of the new one if you can't lend your hand
For the times they are a-changin'.

3. Come senators, congressmen please heed the call
Don't stand in the doorway don't block the hall
For he that gets hurt will be he who has stalled
There's a battle outside and it's ragin'.
It'll soon shake your windows and rattle your walls
For the times they are a-changin'.

5. The line it is drawn the curse it is cast
The slow one now will later be fast
As the present now will later be past
The order is rapidly fadin'.
And the first one now will later be last
For the times they are a-changin'.

UP TO ME

WORDS AND MUSIC BY BOB DYLAN

Moderately fast





1. Ev - 'ry-thing went from bad — to worse — mon-ey nev - er changed a thing.

mf




Death kept fol - low - in', track - in' us down At





least I heard your blue - bird sing. Now some - bod - y's got to

F Am Bb

show their hand Time is an en - e - my

F Am Bb F

1.-11.

I know you're long gone - I guess it must be up to me.

C F Bb No chord F

12.

2. If I'd of me.

2. If I'd of thought about it I never would've done it
I guess I would-a let it slide
If I'd-a lived my life by what others were thinkin'
The heart inside me would-a died
I was just too stubborn to ever be governed
By enforced insanity
Someone had to reach for the risin' star
I guess it was up to me
3. Oh, the Union Central is pullin' out
And the orchids are in bloom
I've only got me one good shirt left
And it smells of stale perfume
In fourteen months I've only smiled once
And I didn't do it consciously
Somebody's got to find your trail
I guess it must be up to me
4. It was like a revelation
When you betrayed me with your touch
I'd just about convinced myself
That nothin' had changed that much
The old Rounder in the iron mask
Slipped me the master key
Somebody had to unlock your heart
He said it was up to me
5. Well, I watched you slowly disappear
Down into the officers' club
I would've followed you in the door
But I didn't have a ticket stub
So I waited all night 'til the break of day
Hopin' one of us could get free
When the dawn came over the river bridge
I knew it was up to me
6. Oh, the only decent thing I did
When I worked as a postal clerk
Was to haul your picture down off the wall
Near the cage where I used to work
Was I a fool or not to try
To protect your identity
You looked a little burned out, my friend
I thought it might be up to me
7. Well, I met somebody face to face
And I had to remove my hat
She's everything I need and love
But I can't be swayed by that
It frightens me, the awful truth
Of how sweet life can be
But she ain't a-gonna make a move
I guess it must be up to me
8. We heard the Sermon on the Mount
And I knew it was too complex
It didn't amount to anything more
Than what the broken glass reflects
When you bite off more than you can chew
You pay the penalty
Somebody's got to tell the tale
I guess it must be up to me
9. Well, Dupree came in pimpin' tonight
To the Thunderbird Cafe
Crystal wanted to talk to him
I had to look the other way
Well, I just can't rest without you, love
I need your company
But you ain't a-gonna cross the line
I guess it must be up to me
10. There's a note left in the bottle
You can give it to Estelle
She's the one you been wondrin' about
But there's really nothin' much to tell
We both heard voices for awhile
Now the rest is history
Somebody's got to cry some tears
I guess it must be up to me
11. So go on boys and play your hands
Life is a pantomime
The ringleaders from the county seat
Say you don't have all that much time
And the girl with me behind the shades
She ain't my property
One of us has got to hit the road
I guess it must be up to me
12. And if we never meet again
Baby remember me
How my lone guitar played sweet for you
That old-time melody
And the harmonica around my neck
I blew it for you, free
No one else could play that tune
You know it was up to me

THIS WHEEL'S ON FIRE

WORDS BY BOB DYLAN, MUSIC BY RICK DANKO

Slowly



If your mem - 'ry serves you well, We were goin' to
 mem - 'ry serves you well, I was goin' to
 mem - 'ry serves you well, You'll re -



meet — a - gain and — wait — So I'm goin' to un - pack — all -
 con - fis - cate your — lace, — And wrap — it up in — a
 mem - ber you're the — one — That called — on me to — call



— my things And sit be - fore it gets too late. No
 sail - or's knot And hide it in your case. If I
 — on them To get you your fa - vors done. And

C Am C

man a - live will come to you With an - oth - er tale to tell,
 knew for sure that it was yours... But it was oh so hard to tell.
 af - ter ev - 'ry plan had failed And there was noth - ing more to tell,

Am C Am


But you know that we shall meet a - gain, }
 But you knew that we would meet a - gain, } If your
 You knew that we would meet a - gain, }

F Dm Am Dm

mem - ry serves you well. This wheel's on

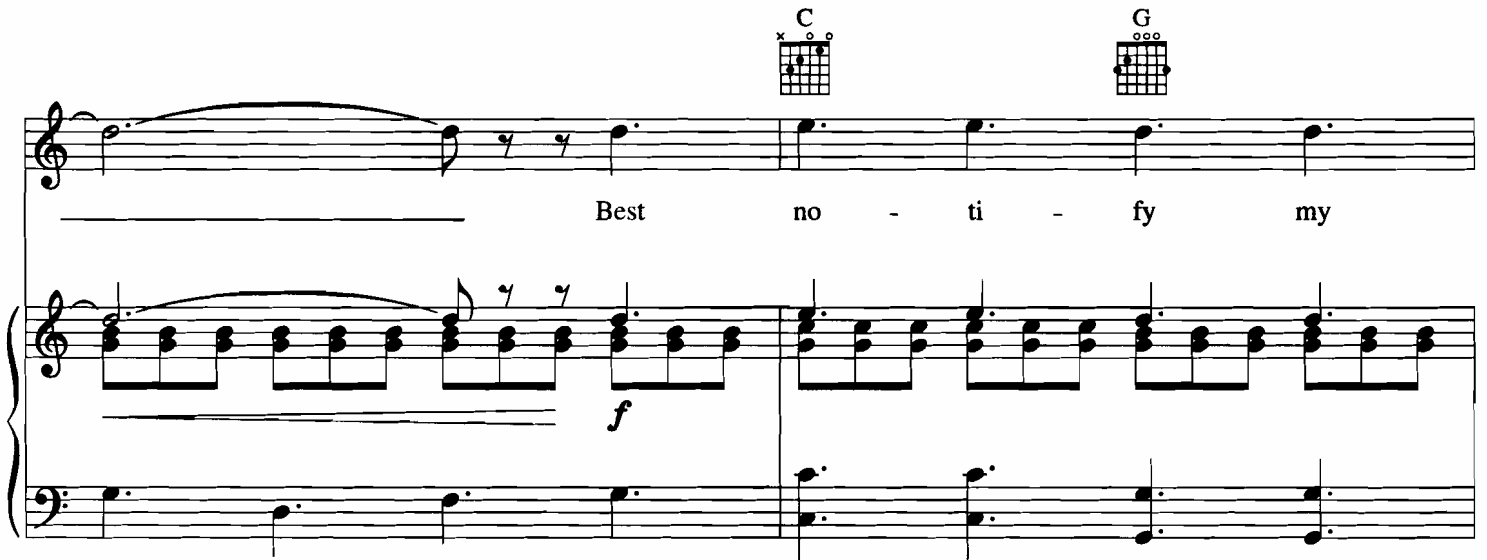
F C G





fire, Roll - ing down the road,



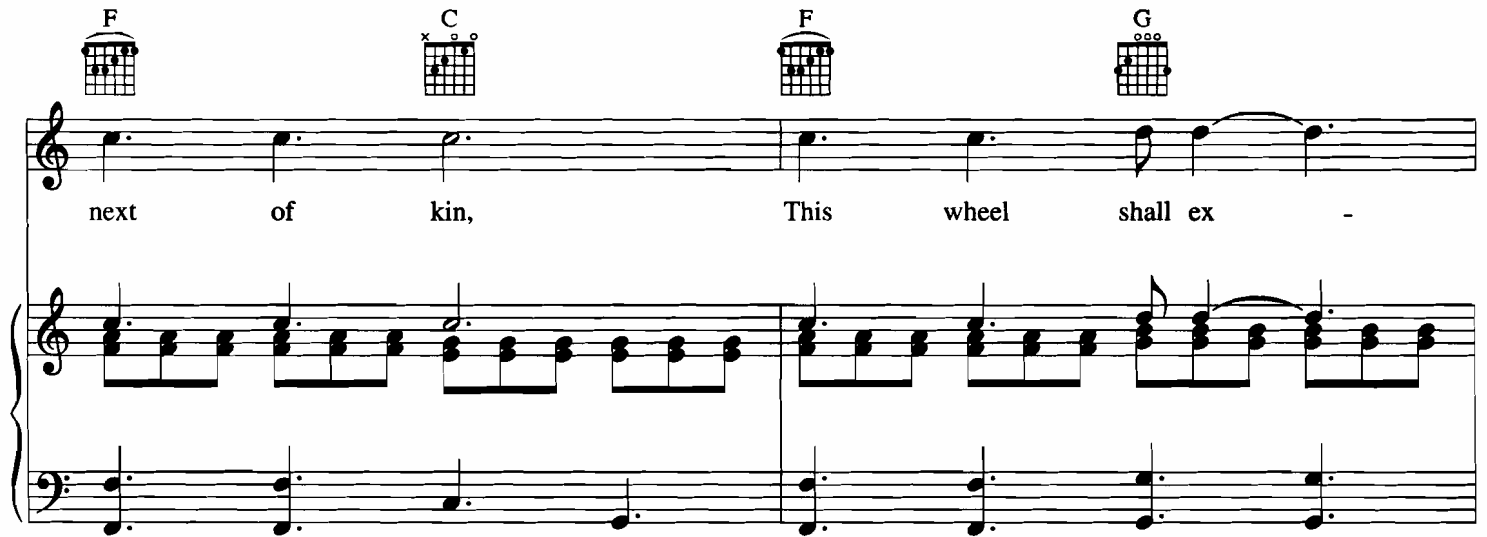

Best no - ti - fy my

f






next of kin, This wheel shall ex -

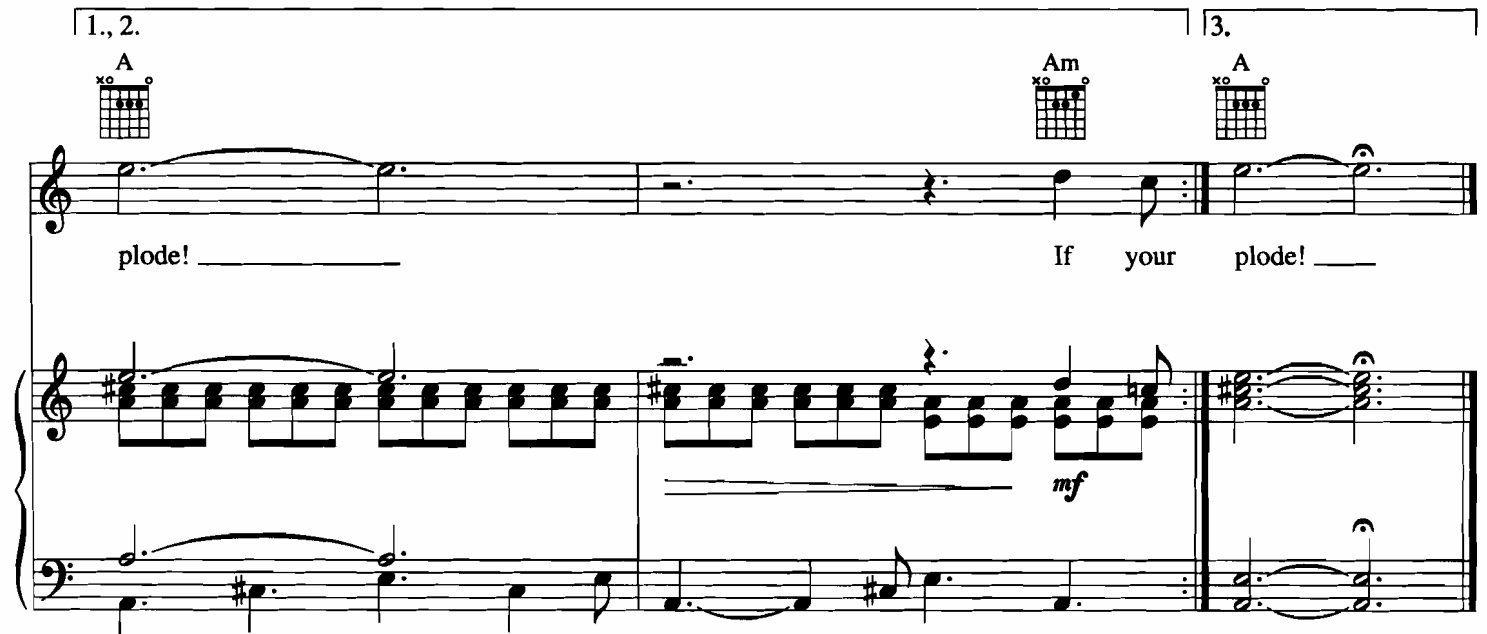


1., 2. 3.

plode! _____ If your plode! _____

mf



TOMBSTONE BLUES

WORDS AND MUSIC BY BOB DYLAN

Very bright in 2

piano

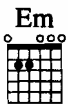
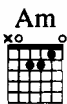
verse

Em Am Em

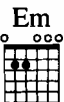
1. The sweet pret - ty things are in bed now of course The
 2.-6. See additional lyrics

Am Em

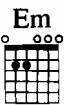
cit - y fa - thers they're try - ing to en - dorse — The re - in - car -



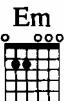
na - tion of Paul Re-vere's horse But the town has no need to be



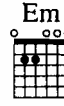
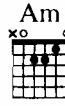
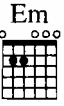
nerv - ous _____ The ghost of Belle



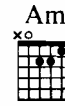
Starr she hands down her wits To Jez - e - bel and nun she



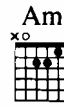
vi - o - lent - ly knits _____ A bald wig for Jack the Rip - per _____ who



sits at the head of the cham - ber of com - merce



chorus
Ma-ma's in the fac - 'try — She ain't got no shoes — Dad-dy's in the



al - ley He's look - in' for the fuse, I'm in the streets With the



repeat five times

tomb-stone blues —

Additional lyrics

2. The hysterical bride in the penny arcade
Screaming she moans, "I've just been made"
Then sends out for the doctor who pulls down the shade
Says, "My advice is to not let the boys in"

Now the medicine man comes and he shuffles inside
He walks with a swagger and he says to the bride,
"Stop all this weeping, swallow your pride
You will not die, it's not poison"

Chorus

3. Well, John the Baptist after torturing a thief
Looks up at his hero the Commander-in-Chief
Saying, "Tell me great hero, but please make it brief
Is there a hole for me to get sick in?"

The Commander-in-Chief answers him while chasing a fly
Saying, "Death to all those who would whimper and cry"
And dropping a barbell he points to the sky
Saying, "The sun's not yellow it's chicken"

Chorus

4. The king of the Philistines his soldiers to save
Put jawbones on their tombstones and flatters their graves
Puts the pied pipers in prison and fattens the slaves
Then sends them out to the jungle

Gypsy Davey with a blow torch he burns out their camps
With his faithful slave Pedro behind him he tramps
With a fantastic collection of stamps
To win friends and influence his uncle

Chorus

5. The geometry of innocence flesh on the bone
Causes Galileo's math book to get thrown
At Delilah who sits worthlessly alone
But the tears on her cheeks are from laughter

Now I wish I could give Brother Bill his great thrill
I would set him in chains at the top of the hill
Then send out for some pillars and Cecil B. DeMille
He could die happily ever after

Chorus

6. Where Ma Rainey and Beethoven once unwrapped their bed roll
Tuba players now rehearse around the flagpole
And the National Bank at a profit sells road maps for the soul
To the old folks home and the college

Now I wish I could write you a melody so plain
That could hold you dear lady from going insane
That could ease you and cool you and cease the pain
Of your useless and pointless knowledge

Chorus

TOO MUCH OF NOTHING

WORDS AND MUSIC BY BOB DYLAN

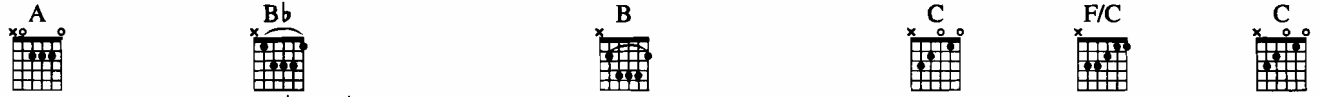
Moderately slow

System 1: Chords: F, Eb, Bb. Lyrics: Now, too much of noth - ing can make a man feel ill at ease. Too much of noth - ing can make a man a - buse a king. Too much of noth - ing can turn a man in - to a liar.

System 2: Chords: F, Eb, Bb. Lyrics: One man's tem - per might rise — While an - oth - er man's tem - per might freeze. He can walk the streets and boast like most but he would - n't know a thing. It can cause one man to sleep on nails and an - oth - er man to eat fire.

System 3: Chords: F, F#, G, Ab. Lyrics: In the day of con - fes - sion — we can - not mock a soul. — Oh, when Now, it's all been done be - fore, It's all been writ - ten in the book, — But when Ev - 'ry - bod - y's do - in' some - thin' — I heard it in a dream, — But when

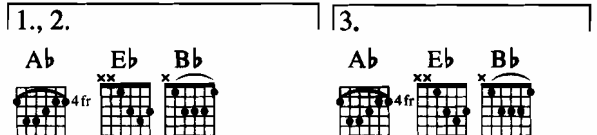
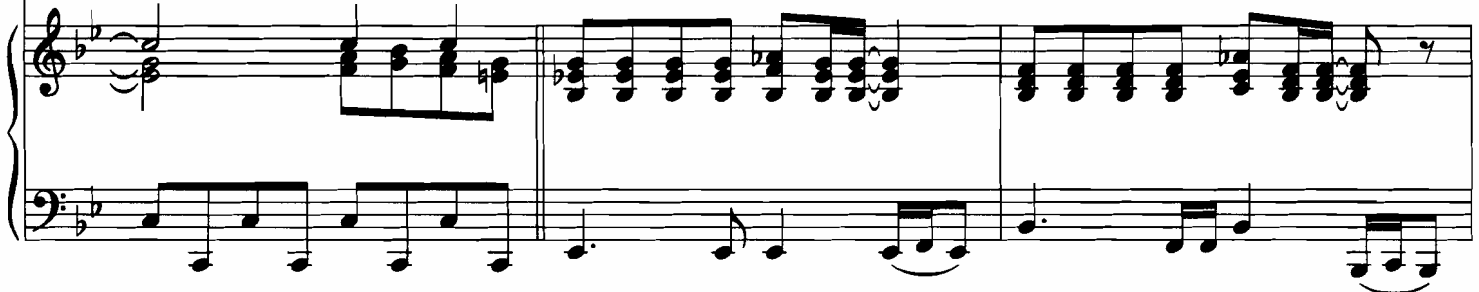
gradual cresc.



there's too much of noth-ing, no one has con - trol.
 there's too much of noth-ing, No - bod - y should look.
 there's too much of noth-ing, It just makes a fel - la mean.



Say hel - lo to Val - e - rie _ Say hel - lo to Viv - i - an _



Send them all my sal - a - ry _ on the wa - ters of ob - liv - i - on. liv - i - on.



WIGGLE WIGGLE

WORDS AND MUSIC BY BOB DYLAN

Bright shuffle (♩♩ = ♩♩)

G7



The first system of music features a guitar part on a single staff with a treble clef and a key signature of two flats (Bb, Eb). The piano accompaniment is on two staves (treble and bass clefs) with a 4/4 time signature. The piano part consists of a steady eighth-note shuffle pattern in the bass line and chords in the treble line.

G7#9



The second system continues the piano accompaniment with the same shuffle pattern. The guitar part remains silent. The piano part includes some melodic lines in the treble clef, with a fermata over the first two measures.

Cm

Bb

F

Cm

Bb



The third system shows the guitar part with a treble clef and a key signature of two flats. The guitar part consists of a melodic line with some grace notes. The piano accompaniment continues with the shuffle pattern.

Wig - gle, wig - gle, wig - gle like a gyp - sy queen, -

Wig - gle, wig - gle, wig - gle all

The fourth system continues the piano accompaniment. The guitar part is silent. The piano part includes some melodic lines in the treble clef, with a dynamic marking of *mf* (mezzo-forte).

F Cm Eb F G9sus4

dressed in green. Wig - gle, wig - gle, wig - gle 'til the moon is blue, -

G7sus4 No chord Cm Bb

Wig - gle 'til the moon sees you. Wig - gle, wig - gle, wig - gle in your

optional:

F Cm Bb F

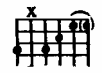
boots and shoes, Wig - gle, wig - gle, wig - gle, you got noth - ing to lose. -

Cm Eb F G9sus4 G7sus4 No chord

Wig - gle, wig - gle, wig - gle like a swarm of bees, Wig - gle on your hands and knees. -

Bridge
F

G9sus4



Wig - gle to the front, - Wig - gle to the rear, -

3 3

3 3

Cm

F



Wig - gle 'til you wig - gle right out of here. Wig - gle 'til it o - pens,

G7sus4



Wig - gle 'til it shuts, Wig - gle 'til it bites, Wig - gle 'til it cuts.

Cm

Bb

F

Cm

Bb



Wig - gle, wig - gle, wig - gle like a bowl of soup, - Wig - gle, wig - gle, wig - gle like a

F Cm Eb F G9sus4

roll - ing hoop... Wig - gle, wig - gle, wig - gle like a ton of lead, _

G7sus4 No chord

1. 2. Cm Bb Cm

Wig - gle, you can raise _ the dead. snake.
(Wig - gle like a big fat)

Additional Lyrics

Bridge:

Wiggle 'til you're high, wiggle 'til you're higher,
Wiggle 'til you vomit fire,
Wiggle 'til it whispers, wiggle 'til it hums,
Wiggle 'til it answers, wiggle 'til it comes.

Wiggle, wiggle, wiggle like satin and silk,
Wiggle, wiggle, wiggle like a pail of milk.
Wiggle, wiggle, wiggle, rattle and shake,
Wiggle like a big fat snake.

WATCHING THE RIVER FLOW

WORDS AND MUSIC BY BOB DYLAN

Moderate blues



What's the mat - ter with me, — I don't have
Wish I was back in the cit - y — In - stead of this

mf

Bb7



old much to say, — With the
bank of sand, —



sun Day-light sneak-in' through the win-dow And I'm still in this all -
beat-ing down o-ver the chim-ney tops — And the one I love — so close at



night ca - fé.
hand.



Walk-in' to and fro — be - neath the moon
If I had wings - and I could fly, Out to where the



trucks are — roll - 'in slow, To
I know where I would go. But



sit down on — this bank of sand — And watch the
right now — I'll just sit here so con - tent - ed - ly And watch the

1. F F7/Eb F°7/D Bbm/Db F/C No chord 2. F/C No chord

riv-er flow. _
riv-er flow. _

C7

Peo-ple dis - a - gree-ing on all just a - bout ev - 'ry - thing, - yeah,
Peo-ple dis - a - gree-ing ev - 'ry - where you look, -

F

Makes you stop and all won - der why. Why
Makes you wan - na stop and read a book. Why

Dm G7

on - ly yes - ter - day I saw some - bod - y on the street - Who just - could-n't help but
on - ly yes - ter - day I saw some - bod - y on the street - That was -



Musical notation for the first system, including vocal line and piano accompaniment.

cry.
real - ly shook. _

Oh, _____ But this
this

Piano accompaniment for the first system, including treble and bass staves.



Musical notation for the second system, including vocal line and piano accompaniment.

ol' riv - er keeps on roll - in', through,
ol' riv - er keeps on roll - in', through,

No
No

Piano accompaniment for the second system, including treble and bass staves.



Musical notation for the third system, including vocal line and piano accompaniment.

mat - ter what gets in the way and which way the wind does blow,
mat - ter what gets in the way and which way the wind does blow,

And as
And as

Piano accompaniment for the third system, including treble and bass staves.



Musical notation for the fourth system, including vocal line and piano accompaniment.

long _____ as it does I'll just sit here And watch _____ the
long _____ as it does I'll just sit here And watch _____ the

Piano accompaniment for the fourth system, including treble and bass staves.

1. F F7/Eb F°7/D Bbm/Db F/C No chord F No chord

riv - er flow. _

2. F Bb7

riv - er flow. _ Watch the

F Bb7

riv - er flow, _ Watch-in' the

F Bb7

riv - er flow, _ Watch-in' the

F Bb7 F

riv-er flow, _ But I'll sit down on _ this bank of _

C7 No chord F F7/A Bb Bbm F7

sand And watch the riv - er flow. _

molto rit.

WHEN THE NIGHT COMES FALLING FROM THE SKY

WORDS AND MUSIC BY BOB DYLAN

Moderate Rock beat

Bbm Gb Bbm Gb

mf

Bbm Gb/Bb Bbm

Verse 1. Look out a - cross the fields, — see me re - turn - ing.

Gb/Bb Bbm

Smoke is in — your eye, — you draw a smile; —

Gb

Gb7

From the fire - place where_ my

Bbm

Db6

4fr.

let - ters to you are burn - ing, you've had time_ to

F7+5

F7

Bbm

think a - bout it_ for a while._ Well, I've walked_

_ two hun - dred miles,_ now look me o - ver, it's the end_

G \flat



— of the chase_ and the moon is high. — It won't

G \flat 7



A \flat



4fr.

mat - ter who_ knows who, — you'll love me — or I'll love you_

B \flat m



G \flat



B \flat m



when the night_ comes fall -

G \flat



B \flat m



G \flat



ing, when the night_ comes fall - ing,

Bbm

Gb

1 - 4. Bbm



Musical staff with vocal line and piano accompaniment.

when the night_ comes fall - ing from the sky._____

Piano accompaniment for the first system, including treble and bass staves.

Gb

Bbm

Gb



Musical staff with vocal line and piano accompaniment.

Verse 2. I can see_____

Piano accompaniment for the second system, including treble and bass staves.

5.

Bbm

Gb

Bbm

Gb



Musical staff with vocal line and piano accompaniment.

Piano accompaniment for the third system, including treble and bass staves.

Repeat and fade

Bbm

Gb

Bbm

Gb



Musical staff with vocal line and piano accompaniment.

Piano accompaniment for the fourth system, including treble and bass staves.

Verse 2. I can see through your walls and I know you're hurting,
 B♭m | G♭/B♭ | B♭m | G♭/B♭ |
 B♭m | G♭ | Only |
 sorrow covers you up like a cape.
 G♭7 | B♭m |
 yesterday I know that you've been flirting with dis -
 D♭6 | F7+5 | F7 |
 aster that you managed to escape. I
 B♭m |
 can't provide for you no easy answers.
 Who are you that I should have to lie? You'll know
 G♭7 | A♭ | B♭m |
 all about it, love it'll fit you like a glove
 G♭ | B♭m | G♭ | B♭m |
 when the night comes falling, when the night comes
 G♭ | B♭m | G♭ | B♭m |
 falling, when the night comes falling from the sky.
 G♭ | B♭m | G♭ |

Verse 3. I can hear your trembling heart beat like a river, you must have
 B♭m | G♭/B♭ | B♭m | G♭/B♭ |
 B♭m | G♭ |
 been protecting someone last time I called. I've never
 G♭7 | B♭m |
 asked you for nothing you couldn't deliver, I've never
 D♭7 | F7+5 | F7 |
 asked you to set yourself up for a fall. I saw
 B♭m |
 thousands who could have overcome the darkness, for the
 love of a lousy buck, I've watched them die, Stick a -
 G♭7 | A♭ | B♭m |
 round baby, we're not through, don't look for me, I'll see you
 G♭ | B♭m | G♭ | B♭m |
 when the night comes falling, when the night comes
 G♭ | B♭m | G♭ | B♭m |
 falling, when the night comes falling from the sky.
 G♭ | B♭m | G♭ |

Verse 4. **B♭m** | **G♭/B♭** | **B♭m** | **G♭/B♭** |
 In your teardrops I can see my own reflection, it was on the
B♭m | | | **G♭** | | |
 northern border of Texas where I crossed the line. I don't
G♭7 | | | **B♭m** | | |
 want to be a fool starving for affection, I don't
D♭6 | | | **F7+5** | **F7** | ||
 want to drown in someone else's wine. For all e -
B♭m | | | | | |
 ternity I think I will remember that
| | | **G♭** | | |
icy wind that's howling in your eye. You will
G♭7 | | | **A♭** | | | **B♭m** | | |
seek me and you'll find me in the wasteland of your mind
G♭ | **B♭m** | **G♭** | **B♭m** |
when the night comes falling, when the night comes
G♭ | **B♭m** | **G♭** | **B♭m** |
falling, when the night comes falling from the sky.
G♭ | **B♭m** | **G♭** | ||

Verse 5. **B♭m** | **G♭/B♭** | **B♭m** | **G♭/B♭** |
 Well, I sent you my feelings in a letter but
B♭m | | | **G♭** | | |
 you were gambling for support.
G♭7 | | | **B♭m** | | |
 This time tomorrow I'll know you better
D♭6 | | | **F7+5** | **F7** | ||
 when my memory is not so short.
B♭m | | | | | |
 This time I'm asking for freedom,
| | | **G♭** | | |
 freedom from a world which you deny. And you'll
G♭7 | | | **A♭** | | | **B♭m** | | |
 give it to my now, I'll take it any-how,
G♭ | **B♭m** | **G♭** | **B♭m** |
 when the night comes falling, when the night comes
G♭ | **B♭m** | **G♭** | **B♭m** |
 falling, when the night comes falling from the sky.
G♭ | **B♭m** | **G♭** | ||

Instrumental and fade

WHEN THE SHIP COMES IN

WORDS AND MUSIC BY BOB DYLAN

Medium bright

mf

1. Oh the time will come up when the winds will stop And the breeze will cease to be

breath-in' Like the still-ness in the wind 'Fore the hur-ri-cane be-gins The

ho-ur when the ship comes in. Oh the seas will split And the ship will hit And the

G C G

C G

D7 G C G

shore-line sands will be shak-ing ____ Then the tide will sound And the wind will pound And the

morn-ing will be break - ing.

D.S.
three times $\text{\$}$

2. Oh the fishes will laugh
As they swim out of the path
And the seagulls they'll be smiling
And the rocks on the sand
Will proudly stand
The hour that the ship comes in.

And the words they use
For to get the ship confused
Will not be understood as they're spoken
For the chains of the sea
Will have busted in the night
And will be buried at the bottom of the ocean.

3. A song will lift
As the mainsail shifts
And the boat drifts on to the shore line
And the sun will respect
Every face on the deck
The hour when the ship comes in.

Then the sands will roll
Out a carpet of gold
For your weary toes to be a touchin'
And the ship's wise men
Will remind you once again
That the whole wide world is watchin'.

4. Oh the foes will rise
With the sleep still in their eyes
And they'll jerk from their beds and think they're dreamin'
But they'll pinch themselves and squeal
And know that it's for real
The hour when the ship comes in.

Then they'll raise their hands
Sayin' we'll meet all your demands
But we'll shout from the bow your days are numbered
And like Pharaoh's triumph
They'll be drowned in the tide
And like Goliath they'll be conquered.

UNBELIEVABLE

WORDS AND MUSIC BY BOB DYLAN

Moderately bright, with a driving shuffle beat (♩ = ♩)

F7(#9)



Piano introduction in 4/4 time, key of Bb. The right hand plays a driving shuffle beat with eighth notes. The left hand plays a bass line with quarter notes. The music is marked with a forte 'f' dynamic.

It's un - be - liev - a - ble, it's strange but true. —

The vocal line is in 4/4 time, key of Bb. The melody consists of eighth and quarter notes. The piano accompaniment continues with the same driving shuffle beat and bass line.

It's in - con - ceiv - a - ble it could hap - pen to you. —

The vocal line continues in 4/4 time, key of Bb. The melody consists of eighth and quarter notes. The piano accompaniment continues with the same driving shuffle beat and bass line.

— You go north_and you — go south,—

Just like bait — in the fish - 's mouth.— Ya must be liv - in' in the shad - ow of

some kind of e - vil star.— It's un - be - liev - a - ble

C7 F7(#9) No chord

it would get — this far.—

Interlude

It's un - de-

ni - a - ble what they'd have__ you to think__

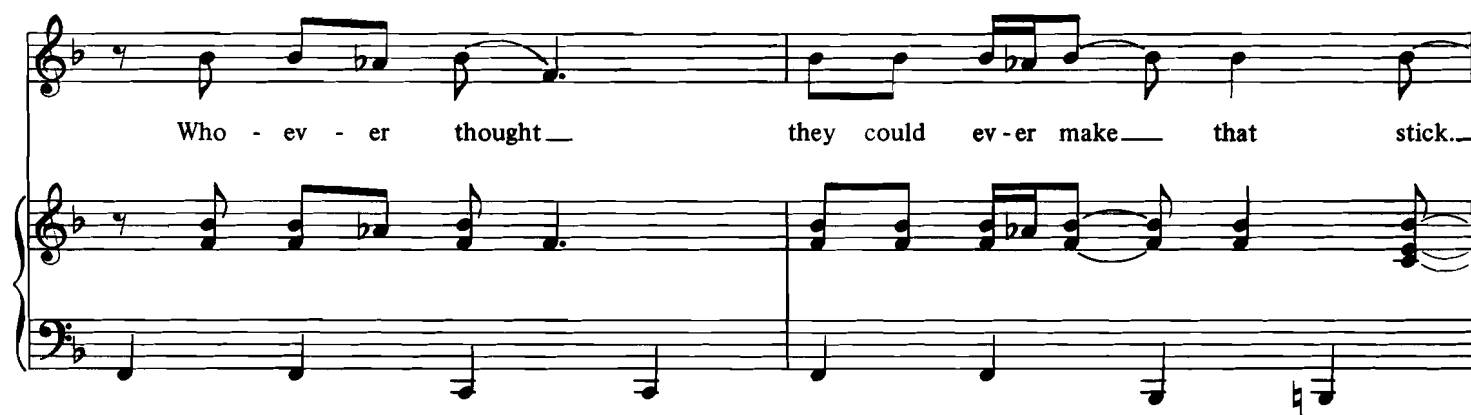
It's in - de - scrib - a - ble, it can drive__ you to drink__

They said it was the land of milk__ and hon - ey, Now__

— they say — it's the land — of mon - ey.



Who - ev - er thought — they could ev - er make — that stick.



C7  F7(#9) 

— It's un - be - liev - a - ble you



can get this rich this quick.



Funky instrumental (ad lib.)

F7  C9sus4  F7 




1.  Bridge C 

Ev - ery head__ is so

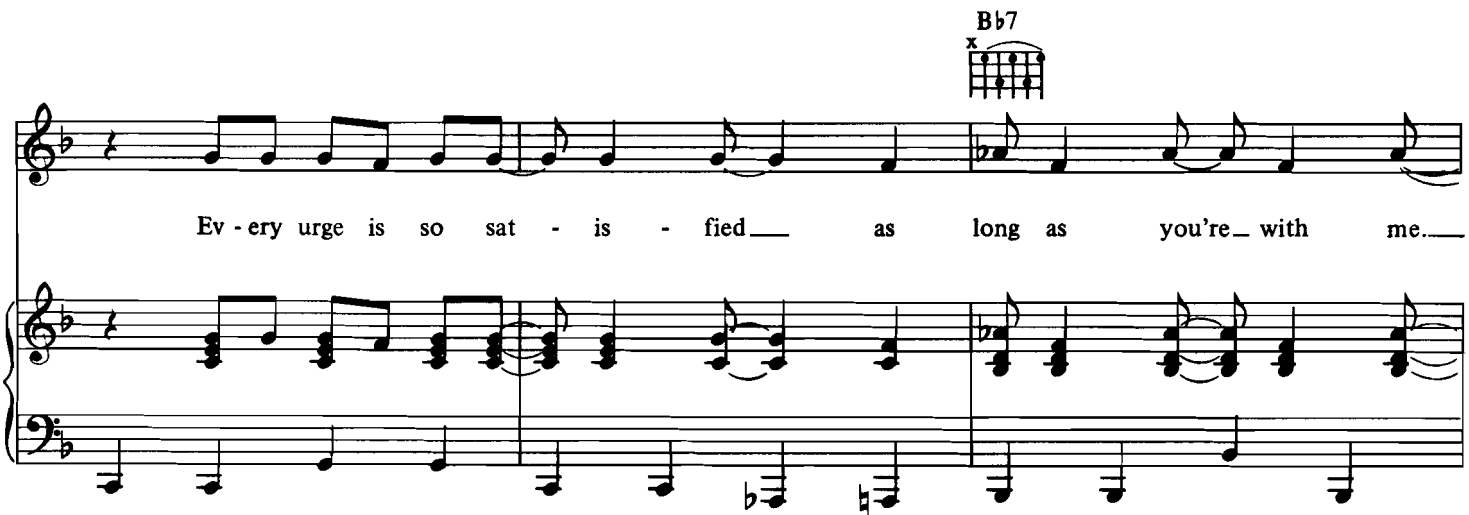


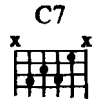
dig - ni - fied,__ Ev - ery moon__ is so sanc - ti - fied,



Bb7 

Ev - ery urge is so sat - is - fied__ as long as you're__ with me__





All the sil - ver, all the gold, All the sweet-hearts

you can hold that don't come back with sto - ries un - told, are

Bb7



F7(#9)



hang - ing on a tree. It's un - be - liev - a - ble

like a lead bal - loon. It's so im - pos - si - ble

to e - ven learn the tune. — Kill that beast — and

feed that swine, — Scale that wall — and smoke — that vine, —

Feed that horse and — sad - dle up — the drum. It's un - be -

C7

To Coda Coda symbol
No chord

liev - a - ble, — the day would fi - nal - ly — come.

F7(#9)

D.S. al Coda Coda symbol

Coda

F7(#9)

liev - a - ble it would go down this way. —

Instrumental (ad lib.)

F7

repeat and fade

Bridge:




Once there was a man who had no eyes,
 Every lady in the land told him lies,
 He stood beneath the silver skies
 And his heart began to bleed.
 Every brain is civilized,
 Every nerve is analyzed,
 Everything is criticized when you are in need.

It's unbelievable, it's fancy-free,
 So interchangeable, so delightful to see.
 Turn your back, wash your hands,
 There's always someone who understands
 It don't matter no more what you got to say
 It's unbelievable it would go down this way.




YOU'RE A BIG GIRL NOW

WORDS AND MUSIC BY BOB DYLAN





Moderately slow

1. Our con-ver - sa - tion _ was short and sweet _ It near - ly swept me _

off - a my feet _ And I'm back in the rain _ Oh _____ and you are on dry land _

You made it there _ some - how

1.-4. 5. *D. C. (Instrumental) and fade*

Bm7 Am7 D9 G

x 2 4 4 2 1 x0 2 2 1 1 xx 0 2 2 1 1 x 0 0 0 3 2

D *D*

xx0 xx0

You're a big girl now.

2. Bird on the horizon
Sittin' on a fence
He's singin' his song for me
At his own expense
And I'm just like that bird
Oh-oh
Singin' just for you
I hope that you can hear
Hear me singin' through these tears

3. Time is a jet plane
It moves too fast
Oh, but what a shame
If all we've shared can't last
I can change, I swear
Oh-oh
See what you can do
I can make it through
You can make it too

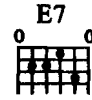
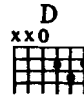
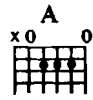
4. Love is so simple
To quote a phrase
You've known it all the time
I'm learnin' it these days
Oh, I know where I can find you
Oh-oh
In somebody's room
It's a price I have to pay
You're a big girl all the way

5. A change in the weather
Is known to be extreme
But what's the sense of changing
Horses in midstream
I'm going out of my mind
Oh-oh
With a pain that stops and starts
Like a corkscrew to my heart
Ever since we've been apart

VISIONS OF JOHANNA

WORDS AND MUSIC BY BOB DYLAN

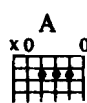
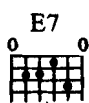
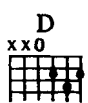
Moderately slow



1. Ain't it just like the night_ to play tricks when you're try - in' to be so
 lot where the la - dies play blind - man's bluff with the
 lit - tle boy lost, - he takes him - self so se - ri - ous -
 side the mu - se - ums, In - fin - i - ty goes up on

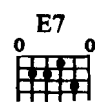
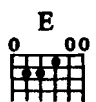


qui - et? _____ We sit here strand - ed, though we're all _____
 key chain _____ And the all - night girls they whis -
 ly _____ He brags of his mis - er - y, he likes _____
 tri - al _____ Voic - es ech - o this is what sal -

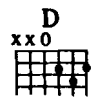
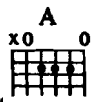
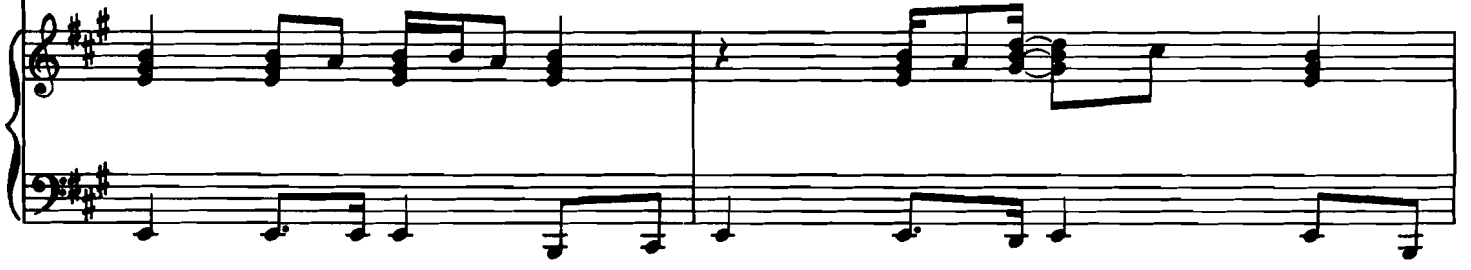


_____ do - in' our best to de - ny _____ it _____ And Lou -
 per of es - ca - pades out on the "D" _____ train _____ We can
 _____ to live dan - ger - ous - ly _____ And when
 va - tion must be like af - ter a while _____ But Mo - na

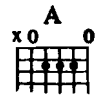
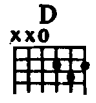
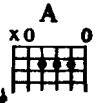




ise holds a hand-ful of rain, tempt-in' you_ to de -
 hear the night watch - man click his flash - light Ask him-self if it's him or them that's real - ly in -
 bring - ing her name up He speaks of a fare-well kiss_ to
 Li - sa must - a had the high - way blues You can tell_ by the way she



fy it _____ Lights flick - er from_ the op - po - site
 sane _____ Lou - ise, she's all right, she's just
 me _____ He's sure got_ a lot - ta
 smiles _____ See the prim - i - tive_ wall - flow - er



loft In this room the heat pipes just cough The
 near She's del - i - cate and seems like the mir - ror_ But she just
 gall to be so use - less and all Mut - ter -
 freeze When the jel - ly - faced wom - en all sneeze Hear the

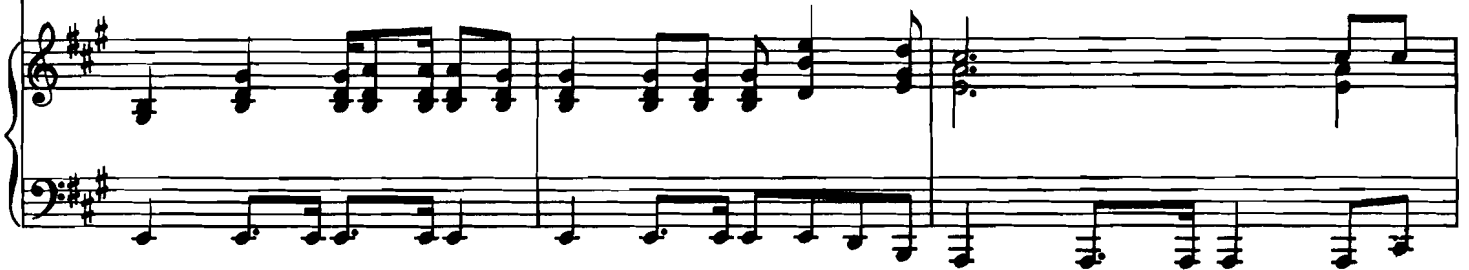




coun-try mu - sic sta - tion plays soft But there's noth-ing, real - ly noth-ing to turn
 makes it all_ too con - cise and too clear That Jo - han-na's not here
 ing small talk_ at the wall while I'm in the
 one with the mus - tache say, "Jeeze, I can't find my knees."






off Just Lou - ise and her
 hall The ghost of 'lec - tric - i - ty
 How can I ex - plain? Oh,
 Oh, jewels and bin - oc - u - lars







lov - er so en - twined _____ And these vi - sions _____
 howls in the bones of her face _____ Where these vi - sions _____
 it's so hard to get on _____ And these vi - sions _____
 hang from the head of the mule _____ But these vi - sions _____




D  A/C#  E7 

of Jo - han - na that con - quer my mind
 of Jo - han - na have now tak - en my place
 of Jo - han - na, they kept me up past the dawn
 of Jo - han - na, they make it all seem so cruel



A  D  A 

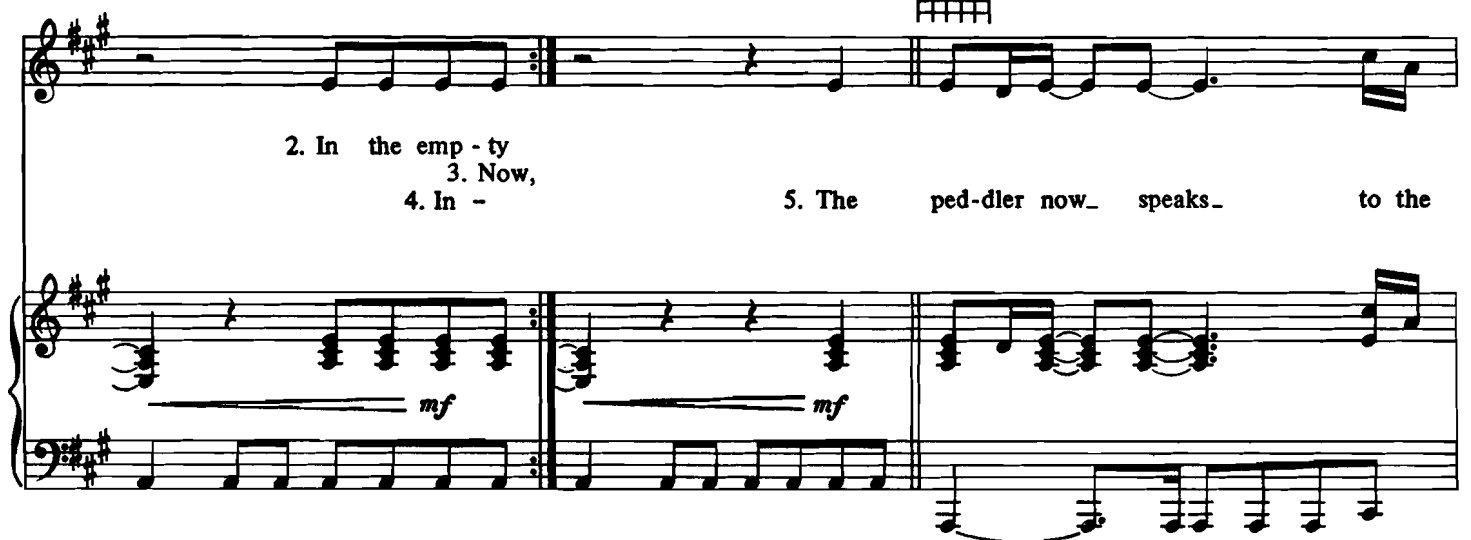
mp




1., 2., 3. | 4. 

2. In the emp - ty
 3. Now,
 4. In - 5. The ped - dler now - speaks - to the



mf *mf*




D  E7  A 


count - ess who's pre - tend - ing to care for him_ Say - in',



D  E7 



"Name me some - one that's not a par - a - site and I'll_ go out_ and say_ a prayer -




A  E 

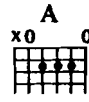
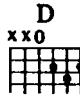
_ for him" But like Lou - ise_ al - ways says_ "Ya can't



E7  A 

look at much, can ya man?"As she, her - self, pre - pares for him_

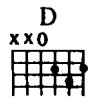
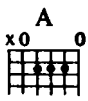
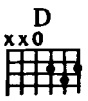




Musical notation for the first system, including vocal line and piano accompaniment.

And Ma - don - na, she still_ has not showed We see this

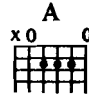
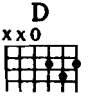
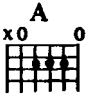
Musical notation for the second system, including vocal line and piano accompaniment.



Musical notation for the third system, including vocal line and piano accompaniment.

emp - ty cage_ now cor - rode Where her cape of the stage once had

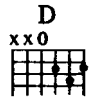
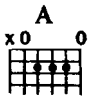
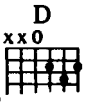
Musical notation for the fourth system, including vocal line and piano accompaniment.



Musical notation for the fifth system, including vocal line and piano accompaniment.

flowed The fid - dler, he now steps to the road He writes

Musical notation for the sixth system, including vocal line and piano accompaniment.



Musical notation for the seventh system, including vocal line and piano accompaniment.

ev - ry - thing's been re - turned which was owed On the back_ of the fish truck that loads_

Musical notation for the eighth system, including vocal line and piano accompaniment.

A

E7



While my con - science ex - plodes The har -

A

D

E

A



mon - i - cas play the skel - e - ton keys and the rain

D



And these vi - sions of Jo - han - na

A/C#

E7

A



are now all that re - main.



ABSOLUTELY SWEET MARIE
BOOTS OF SPANISH LEATHER
CHANGING OF THE GUARDS
CHIMES OF FREEDOM
DEAR LANDLORD
DESOLATION ROW
DIGNITY
DON'T THINK TWICE, IT'S ALRIGHT
FOOT OF PRIDE
GIRL OF THE NORTH COUNTRY
A HARD RAIN'S A-GONNA FALL
HEART OF MINE
HIGHWAY 61 REVISITED
BELIEVE IN YOU
IT AIN'T ME, BABE
IT'S ALL OVER NOW, BABY BLUE
IT'S ALRIGHT, MA (I'M ONLY BLEEDING)
JUST LIKE TOM THUMB'S BLUES
LAY DOWN YOUR WEARY TUNE
LEOPARD-SKIN PILL-BOX HAT
LIKE A ROLLING STONE
LOVE MINUS ZERO/NO LIMIT
MAGGIE'S FARM
MASTERS OF WAR
MOST LIKELY YOU GO YOUR WAY
AND I'LL GO MINE
MR. TAMBOURINE MAN
MY BACK PAGES
NEW MORNING
ONE MORE CUP OF COFFEE (VALLEY BELOW)
POLITICAL WORLD
POSITIVELY FOURTH STREET
RING THEM BELLS
SEVEN DAYS
SHE BELONGS TO ME
SHOOTING STAR
SUBTERRANEAN HOMESICK BLUES
THE TIMES THEY ARE A-CHANGIN'
THIS WHEEL'S ON FIRE
TOMBSTONE BLUES
TONIGHT I'LL BE STAYING HERE WITH YOU
TOO MUCH OF NOTHING
UNBELIEVABLE
UP TO ME
VISIONS OF JOHANNA
WATCHING THE RIVER FLOW
WHEN THE NIGHT COMES FALLING FROM THE SKY
WHEN THE SHIP COMES IN
WIGGLE WIGGLE
YOU'RE A BIG GIRL NOW

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